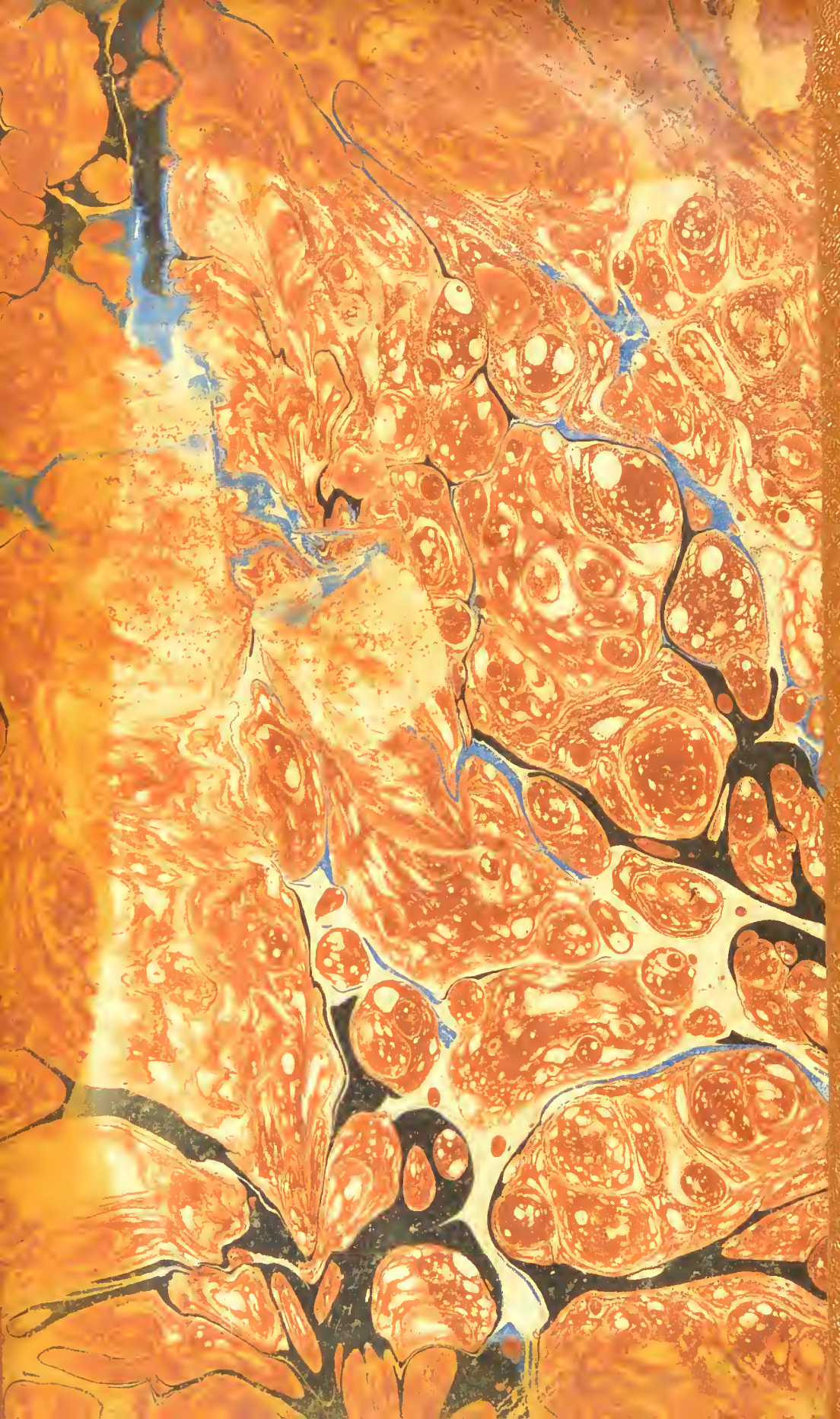

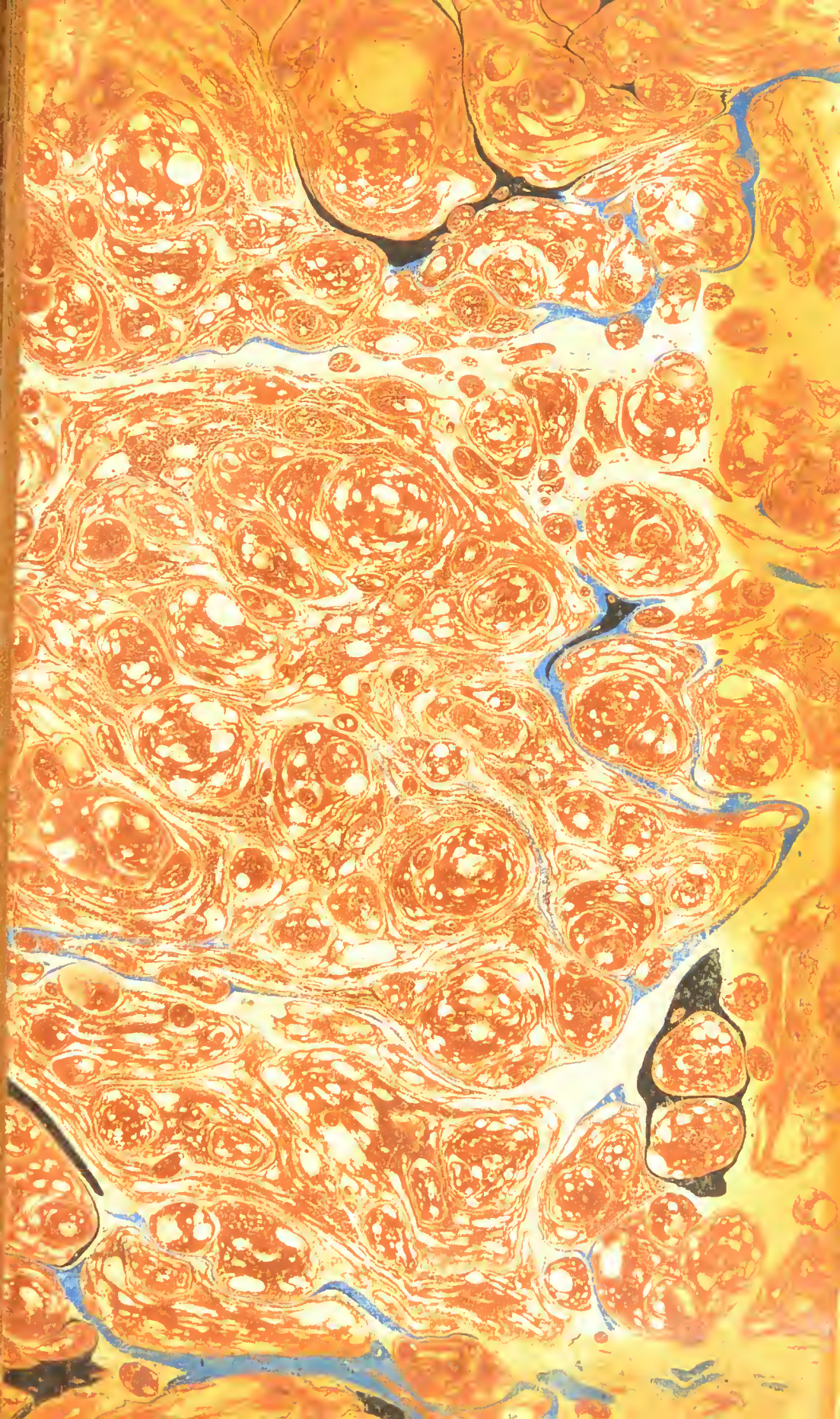

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LAVATER in his STUDY.

ESSAYS

on

PHYSIOGNOMY;

calculated to extend

The Knowledge and the Love of Mankind.

Written by

The Rev. JOHN CASPAR LAVATER,

Citizen of Zurich.

Translated from the last Paris Edition,

By the Rev. C. MOORE, LL.D. F.R.S.

illustrated by

Several Hundred Engravings,

accurately

Copied from the Originals.

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DEDICATION

TO THE

SECOND VOLUME.

TO

HIS MOST SERENE HIGHNESS, FREDERIC, THE HEREDITARY PRINCE OF ANHALT DESSEIN.

SUFFER me, Sir, to offer you the ſame ſentiments of reſpect and animation which I entertain for your illuſtrious parents. For thoſe ſentiments I am indebted to His Moſt Serene Highneſs, your Father, whoſe elevated and amiable character I have had ſuch frequent occaſion of venerating. I owe them to your auguſt Mother, whom the voice of the public ranks with the moſt accompliſhed Princeſſes. What felicity do I experience in being able to offer the ſame homage to your Highneſs, in dedicating to you this Second Volume of my Eſſays on Phyſiognomy! Accept it, Sir, as a declaration of my reſpectful affection for your perſon, and

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as a pledge of the pleaſing expectation I derive from the qualities of your intellect and heart, in favour of the beſt intereſts of human nature. I have the temerity to flatter myſelf, that this Work may afford your Highneſs an uſeful topic of ſtudy and contemplation.

In this view I have the honour to ſend it forth under your protection; and this, I truſt, is the only view you will aſcribe to me. May the preſent I offer you, illuſtrious Prince, prove acceptable!

Zurich,
May 31, 1783.

JOHN CASPAR LAVATER.

LECTURE

LECTURE I.

OF THE PRETENDED ERRORS OF THE PHYSIONOMIST.

THE moſt expert phyſionomiſts, it is ſaid, are ſubject to miſtakes in judgment.

It is of conſequence to us, by ſome obſervations, to encounter this objection; one of the moſt formidable that can be ſtated againſt phyſiognomy.

I admit, in the firſt place, that there is ſomewhat of veracity in this aphoriſm; I ſhall, however, attempt to prove, in a few words, that the phyſionomiſt may appear to be impoſed on, and even that the more an adept he is, the more he muſt ſeem to be miſtaken, though, in effect, his concluſions be well ſanctioned.

Thus, we allow, that the phyſionomiſt is at times deceived: we muſt, however, maintain, that his miſtakes are deciſive of nothing more than the confined nature of his intellect; but it does not any way enſue, that the ſcience is fallacious. To infer from the errors of the phyſionomiſt, 'that phyſiognomy in general de-'ſerves no confidence,' is equivalent to aſſerting, that the human underſtanding is an abſolute chimera, becauſe every reaſonable man may chance at times to act in oppoſition to that reaſon.

To conteſt, ſolely on account of the errors, the capability of the phyſiognomiſt, is like arguing in this way: 'Such a man's 'retention has oftener than once deſerted him, therefore he poſſeſſes 'no memory; or beyond diſpute that endowment is in him pecu-'liarly deficient.' The conſequence is not by any means ſo plain; and with the view of determining it, you muſt commence with enquiring, what relation there is between the inſtances in which it has proved faithful, and thoſe in which the contrary has been the caſe. A miſer ſhall, perhaps ten times in his life, beſtow money; is that enough to gain him the fame of liberality? In the firſt place, inveſtigate what he is able, and what he ought to give, more than he has. A virtuous man may, oftener than once, have done wrong; but do not withdraw your affection from him till you are informed in how many inſtances his conduct has been unſullied. The perſon who games often is certainly in greater danger of loſing, than the man who abſtains from all play. Thoſe who have gained the proficiency in ſkaiting, fall at times, and yield a ſubject of merriment to the tranquil lookers on. The man whoſe benevolence relieves a number of the diſtreſſed, hazards the frequent abuſe of his liberality. It is very clear, on the other hand, that he who never beſtows any thing, riſques no danger of impoſition on his charity; he may, therefore, plume himſelf upon a caution which guards him, in this inſtance, from all ſurprize. He who never forms an opinion, doubtleſs, avoids the danger of a wrong deciſion. The phyſionomiſt judges oftener than the man who views the ſcience as an object of ridicule; for this reaſon, he is more frequently in hazard of error, than the perſon who avoids giving any phyſiognomical judgment. He is, in the conſideration of the anti-phyſionomiſt, what the liberal perſon is in the view of the miſer. 'The charity of that man is totally miſapplied,' ſays the miſer. The anti-phyſionomiſt's expreſſions are to nearly a ſimilar purport, when he aſſerts, 'that all the concluſions of the 'phyſionomiſt are ill founded.'

And where is the favourable judgment pronounced by the phyſionomiſt whoſe equity cannot be conteſted? There is not a perſon in the world, however informed, however enlightened, however good, who does not bear within him the ſtamina of every failing,

of

of every crime; in other language, there is no man whoſe nobleſt tendencies may not exuberate, or take a wrong direction.

You notice a man, mild and pacific, who ten times repeatedly ſhall have obſerved ſilence when provoked to anger, who perhaps even never loſt patience under the perſonal indignities he endured. The phyſionomiſt traces in his countenance all the nobility, all the fortitude of his ſoul. At the firſt glance he will ſay, 'his 'mildneſs is not to be diſcompoſed.' You give no anſwer, perhaps you ſuffer a ſmile to eſcape you; or elſe you exclaim, 'Ad-'mirable phyſiognomiſt! why, I myſelf ſurpriſed that very per-'ſon in an extreme agitation of warmth!' But on what circumſtance did he loſe himſelf in ſo wild a manner? Was it not, perhaps, when ſome highly valued friend was infamouſly aſperſed? 'Yes; his zeal for the vindication of his friend made him loſe 'ſight of his general conduct.'

'What further is wanting to demonſtrate, that the ſcience of 'phyſiognomy is an illuſion, and the phyſionomiſt a dreamer? In 'good earneſt, which of the two is right, and which has formed a 'wrong deciſion? A man of the beſt underſtanding may ſay a 'weak thing—the phyſionomiſt is appriſed of it—does not think 'of eſtimating it in the account, but ſays, that ſuch a man is 'poſſeſſed of much capacity?'

And you affect to deride this concluſion, becauſe ſomething weak has eſcaped the man of capacity in your preſence. Again, on which ſide does the error lay? The phyſionomiſt pronounces not on one, nor on ſeveral actions, as a phyſionomiſt: it is not entirely from actions that he forms his opinion; he views the manners, the character, the eſſential qualifications, the faculties, the governing energies, which, in particular caſes, range themſelves in oppoſition to the conduct.

But, more: the perſon who is eſteemed weak or criminal, perhaps poſſeſſes natural abilities; his breaſt may incloſe the ſeed of every amiable quality. If the phyſionomiſt's eye, who is attached to mankind, and willing to ſearch for what is valuable in humanity, diſcovers ſome veſtiges of theſe felicitous diſpoſitions, if he

communicate what he has found, or if he even goes the length of hesitating on pronouncing a decided opinion against that man, he directly, in this instance also, becomes the object of laughter. And yet is it not possible, the whole time that an ardency for the pursuit of the most elevated rectitude, that the fire of genius may lay smothered beneath the ashes, till the quickening breath of liberality enliven and blow them up into a flame? All that is wanting, is to draw near to the inanimate pile, to blow on it with confidence, though, after the first, second, or even third attempt, nothing were yet to be perceived but ashes.

It is true, the indifferent observer will perhaps retire, will laugh, will relate the occurrence wherever he chance to go, and amuse himself at the physiognomist's expence; but the latter will soon enjoy the produce of his patience, and warm himself at the fire which he kindled.

The best propensities are oftentimes disguised beneath the most repulsive exterior (we shall elucidate afterwards why this must be so). A common, unacquainted eye, discovers nothing but destruction and horror; it perceives not that education, and other particulars, have thrown a difficulty in the way of every exertion that pointed to perfection. The physiognomist watches, investigates, and pauses before he gives his opinion. He hears a thousand tongues exclaiming, 'See what a man!' But in the midst of the confusion, he discriminates another voice, a sound from on high, addressing him also, 'See what a man!' He discovers occasion for worshipping where others blaspheme; because they are either not able or willing to understand, that the identical representation from which they retire with horror offers vestiges of the power, the omniscience, and the bounty of the great Creator.

The physiognomist, who is a man and a professor of Christianity, that is to say, an intelligent and a virtuous man, acts very often in contradiction to his physiognomical instinct. I explain myself very imperfectly; he seems to act in opposition to the judgment he forms of particular persons; he behaves to them, not in conformity to the opinion he has made of them. Another occasion of the apparent errors of the physiognomist, and which so often despoils him

him of the character of an accurate obſerver, or ever ſubjects to ſarcaſm both the ſpirit of enquiry and the truth: The beggar preſents himſelf at the gate of the phyſiononiſt; he obſerves villain imprinted on his countenance, but does not even then repulſe him; he addreſſes him with feeling; he darts a penetrating look into his mind—and there what does he perceive? ah! turpitude, degradation, total miſery!

Still further: Does he make no other diſcovery? How! a total negation of virtue? But admitting that to be the caſe, yet he muſt perceive the clay which neither can, nor muſt addreſs the potter, 'why haſt thou formed me in this manner?' He views, he adores ſilently, and, hiding his face, diſguiſes the tear which conveys impreſſive energy, not to the human race, but to the great Author of being. He gives to the miſerable wretch, with the kindneſs of a brother, the aid of benevolence. The charity is offered, not merely from the feelings of pity for an amiable wife who ſhares his miſery, not merely from affection for their unoffending children pining for the want of help, but from affection to the unfortunate ſufferer himſelf, from affection to the Deity who has formed every thing, even wicked and abandoned men, for his glory: with the wiſh of fanning into a flame a little ſpark of virtue he perceives, he beſtows his bounty; it is applied improperly by the wretched object—that is of no importance. The chriſtian has obeyed the dictates of his feelings. But, however, the exclamation no doubt will be, ſuppoſing his mode of action to have been noticed, 'mark 'in what manner that benevolent man ſubmits to be deceived!'

It is not ordained that man ſhould decide on the conduct of his brother mortals. O! to what a height is not the tender phyſionomiſt ſatisfied of this truth. The Maſter of the human race, the greateſt, viſited this globe to be the ſaviour, and not the judge, of mankind. But it was not that the crimes of the wicked were hid from his ſight; when it was neceſſary that they ſhould be unmaſked, he ſhewed them; he forgave; he ſentenced not, puniſhment was not his—'depart, and ſin no more.' Did he not condeſcend to ſuffer a Judas in his ſight, to retain him as his diſciple, and embrace him, convinced as he was, of his being the traiterous villain who was afterwards to give him up to his enemies?

Without

Without virtue, knowledge is folly. Heavenly Saviour! I would not crave thy eye, without thou wouldſt alſo beſtow on me thy heart. May benevolence direct my conduct, and juſtice guide the opinions I may form!

We will imagine a new inſtance: A man bearing a reputation ſhockingly infamous, and a woman of ruined character, who have been found guilty ten times, and in every circumſtance aſſerted their purity, are in courſe of time unjuſtly accuſed, and refer their caſe to the phyſiognomiſt. He diſcovers, after having tried them by every mode of proof, that the charge in this particular is wrong. If he aſſert the innocence of the accuſed, prudence tells him that he hazards the attack of ſarcaſm. His conſcience will not ſuffer him to be mute. He boldly certifies, 'that guilty at preceding 'times, the parties are in their preſent conduct ſpotleſs.' The judgment is immediately cenſured by every tongue. From the phyſiognomiſt it is exclaimed, 'Such a deciſion ought not to have 'been heard.' Where reſts the miſtake, I again enquire?

I have now provided, I perſuade myſelf, certain ideas which may induce men of judgment to decide on the phyſiognomiſt with caution, adequate to that which they require from him in the opinions which he ſhall give on other perſons, and with reſpect to themſelves.

ADDITION.

Phyſiognomical ideas and concluſions fare exactly the ſame as ideas and concluſions on every other topic. You muſt eternally give up the uſe of the deciding power, if you endeavour to obviate every falſe idea, all incongruity. That his concluſions ſhould be the general ſtandard of judgment, is what no man ought to aſſert. One refuſes with unconcern, or even with diſdain, that which ſeems to another lovely, without compariſon, god-like. The greateſt precaution muſt, however, be obſerved, not to apply this axiom to a wrong purpoſe, by arguing as follows: 'What is 'amiable

amiable and valuable to one perſon, appears quite oppoſite in the eyes of another; no point therefore can be decided on; the 'ſcience of phyſionomies is therefore an abſolute illuſion.' But oppoſite is the fact. I aſſert, that all judgments poſſeſs ſomewhat which may be ſtiled their phyſionomy; exactly as all ſenſible appearances have one appropriate to themſelves, and that there is no evidence of the variation of the ſubject from the diſſimilarity of opinions. For inſtance, lay hold of a book, deſcribing, in the moſt vivid lights, the pangs and the enjoyments of the tender paſſion. Thoſe in early life obtain it, devour every ſentiment, extol it as a maſter-piece. An aged man takes up the work, cloſes it indifferently, or, perhaps, angrily. 'Ah,' exclaims he, 'it is the mode 'of the times—love-ſick trifles. But what want do we feel of 'ſuch compoſitions?' The heroes of the different parties happen to meet together. One aſſerts that the book is deſpicable; the other defends the merit of it. On which ſide does the juſtice of the cauſe remain? Who is the perſon qualified to arbitrate?—The phyſionomiſt only.

The contending parties are thus addreſſed by him: 'Your 'conteſt reſts entirely on the expreſſions, deſpicable and meritorious. Be calm. The compoſition on which you are arguing 'is not diſtinguiſhed in any degree by extremes. Of the reaſon 'why the effect is ſo contrary on each of you, I will inform you. 'The character of the hero of the novel is by you, my virtuous 'youth, appropriated to yourſelf. Your deſire, your amiable diſpoſitions, are congenial to him. The very chimera that deceives 'you, impoſes upon him. He feels, he reaſons like you; and in 'him you admire yourſelf. And you, my venerable friend, if 'the work compriſed aphoriſms of philoſophy, and the inculcations of experience, would approve it more highly.'

Opinions of ſuch contradiction, relative to the ſame work, deſcribe the characters who give them. To fix the intrinſic worth of the book in diſpute, we muſt refer to an unbiaſſed arbitrator. And then, are we entirely convinced that this arbitrator will tenaciouſly preſerve his candour, nor ever incline towards his own image? It may happen ſo; but we muſt conſider, that this arbitrator

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is only human. On this account, we offer here only Eſſays, ſimple Lectures, that, nevertheleſs, poſſeſs alſo their phyſiognomy; and every deciſion, given with integrity by our readers, may ſerve as a Supplement to our Lectures.

An exact connexion exiſts in this globe between every part of the great whole. This is a fact which we ſhall more than once ſet in proſpect ſubſequently. The Deity alone underſtands the univerſality of relations. On this argument, all our compoſitions, philoſophical or phyſiognomical, cannot ever be more than rough draughts or ſketches.

LECTURE

LECTURE II.

ON HYPOCRISY, DECEIT, AND CANDOUR.

ONE of the moſt formidable and common of the objections which operate to the ruin of that confidence which ſhould be paid to the ſcience of phyſionomies, is drawn from the diſſimulative faculty; an art ſo often uſed, and puſhed to ſuch an extent. I ſhall think I have nearly triumphed, if I bring forwards a ſubſtantial refutal of this objection.

'We hear it aſſerted, that men make every exertion to attain 'the appearance of more knowledge and virtue than they really 'poſſeſs. The manner and accent of integrity they cloſely ſtudy, 'they imitate its language, and the deception is ſucceſsful. The 'world is cheated and deluded by them; and, in the end, they 'attain ſuch maſterſhip in duplicity, that they baniſh every doubt 'which may be entertained of their probity. Thoſe who have 'devoted themſelves to the ſtudy of phyſiognomy, men of the 'deepeſt ſkill, of the acuteſt penetration, have oftentimes been 'impoſed on, and continue to be deluded, by theſe deceiving ex-'teriors. What certainty then can phyſiognomy ever gain to 'itſelf?'

This is the purport, in all its energy, of the doubt which I am going to combat. That men of the greateſt perſpicacity may be ſtrangely duped in the judgments they form of particular perſons,

and that hypocrisy may be extended to an amazing length; these are truths which I clearly admit; yet, although I start no objection to them, I consider, that, viewed as connected with the science of physiognomy, the objection in dispute is by no means so terrific as it is generally thought, or as certain persons desire it to be thought; and on the ensuing two arguments, my opinion is chiefly established. In the first place, the external of man possesses many things incapable of being varied; and an internal characteristic is, without dispute, declared by these very circumstances. And, secondly, artifice itself has appropriate traces, though not easily discriminated by the use of speech or signs.

'Many things, I assert, exist in the external of man, incapable 'of being varied; and an internal characteristic is, without doubt, 'decided on by these very circumstances' As an instance, who is the person capable of inclining, at will, his bony system? Who can make his forehead uneven and angular, when it is by nature of a regular form; or exhibit it in the manner of an arch, when Nature has rendered it flat? What man is capable of changing the colour, the form and the situation of his eye-brows, to vary his lips to larger or smaller dimensions, to elongate his chin into a point, to round it; or, in lieu of the flat nose Nature has bestowed on him, to place a Grecian one?

Where is the person who can render hollow eyes prominent, bestow on the organs of vision a deeper or lighter shade, or alter the colour of his eyes? Exactly a similar thing may be pronounced of the ears, their form and situation, of their cavity, their height, and the space between them and the nose. A like remark may be made of the skull, the greater part of the profile, the vibration of the pulse, the colour, the muscles; each of them so many undoubted signs of the temperament and manners of the man: which we shall subsequently demonstrate, or as it certainly would be very easy to demonstrate, and as it is daily perceivable to an enquirer possessing the slightest experience.

But where is the possibility of fraud in these instances? How can those parts of the human body I have named, and, on the whole,

whole, almoſt all which are external—in which way, I ſay, can they be ſubject to diſſimulation? We will ſuppoſe one of an hypochondriacal turn attempting a ſanguine air, or a man liable to paſſion affecting a phlegmatic one, does it reſt with himſelf to alter immediately his blood, colour, nerves, muſcles, and the appearances which delineate them? Suffer one of an impetuous diſpoſition to aſſume the mildeſt accent of voice, the moſt tranquil manner, will not the original colour and prominency appear on the view of his eyes? Will his teeth alter their ſituation, or his hair its nature?

Such a perſon will, in vain, endeavour to aſſume the appearance of underſtanding; he will never be able to accompliſh an alteration on the profile of his countenance (the lips only excepted, and they can ſuſtain but a very trifling change), or ever gain the look of an intelligent or great man. The boney part of his forehead will always continue in its original ſtate, though he may compoſe or wrinkle his ſkin. The real genius, the man of eminence, can never forfeit, nor totally hide, the certain ſigns of the ſagacity he is gifted with; exactly as the fool poſſeſſes not the power of concealing all the indications of his folly. Was ſuch a power poſſeſſed by him, he would ceaſe to be a fool.

The doubt may be urged, that, viewed under other configurations, the external of man may yet greatly facilitate deception—Allowed; but I aſſert, at the ſame time, that the diſcovery of that fraud is not by any means impoſſible. I confeſs myſelf even convinced, 'that there exiſts not any kind of hypocriſy or deception, 'but what poſſeſſes fixed and ſenſible characters, although it may 'prove not very eaſy to pourtray them by language or marks.' But it is to be aſcribed to the obſerver, and not to the ſubject, that theſe diſtinctions have heretofore been imagined indeterminable.

A phyſiognomical capacity of the acuteſt nature, much ſkill, and continued experience, are, I allow, requiſite to obſerve and to determine them. I will even venture to concede, that one does not, in every inſtance, prove fortunate in endeavouring to elucidate them by lines, language, or diſcriminate ſigns; and yet, that theſe diſtinctions of themſelves are capable of determination is not leſs a

fact. What! have force, the attempts of the mind, that perturbation always attending diſſimulation, no ſigns, diſtinguiſhable at leaſt, though perhaps not determinable?

'Does the hypocrite attempt to veil his thoughts? A contention exiſts within him between the wrong which he would offer, and the right which he aims at concealing. Every motive of action is embarraſſed by this combat. The heart, whoſe buſineſs it is to impel the ſpirits, animates them in the courſe which they ſhould naturally purſue. With the view of miſguiding, the will comes forward in hoſtility, impedes them, keeps them in confinement, attempts to divert their progreſs, and hinder their effect. However, many of them accompliſh a flight; the deſerters ſpeed to convey exact intelligence of the proceedings of the interior cabinet. In this manner the greater ones deſire is to hide the truth; the more impetuous is the contention, and the fraud expoſes itſelf with greater facility.' This is the way in which Don Pernetty explains his ſentiments, and I am entirely of his way of thinking.

I perceive a calamitous example before me at the inſtant I am writing; but whether it operates in my favour or not, it is not for me to determine:—

Two perſons, about the age of twenty-four, who have many times been before me, affirm, in the moſt poſitive manner, two propoſitions, which plainly militate againſt each other. 'You are the parent of my infant,' one aſſerts; the other, 'I had at no time any communication with you.' Both of them muſt be aſſured, that one of theſe declarations is a fact, the other not ſo; one party muſt of courſe be defending a lie, and the other be actuated only by veracity. A hateful impoſition, and calumniated virtue, are, by this means, at the ſame moment in my view. It is evident from this, that one of the parties poſſeſſes the talent of diſſimulation to a great height, and it enſues, that the darkeſt fraud can take the external of injured virtue. Certainly, it may; it is degrading that it may; or not with propriety that it may; it is, no doubt, a privilege of our nature, poſſeſſing liberty by its eſſence, to be capable as well of the higheſt degree of purity,

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as of a depravity immeafurable; and it is precifely this capability which ſtamps eſtimation on the endeavours of human nature to reform, and aſcend to the ſummit of virtuous elevation.

It appears ſhocking, then, not that infamous falſehood can take the ſemblance of perſecuted goodneſs, but that it really does put it on. 'It does, then, put on that diſguiſe. What can the phyſiognomiſt ſay on that topic?—he is here preſent.'

Two perſons, I perceive in my preſence, the one feels no neceſſity of forcing diſguiſe to ſeem what he really is not; aſtoniſhing attempts are made by the other, who, therefore, muſt conceal them with the greater anxiety. The perſon really criminal appears to poſſeſs more boldneſs than the other who is free from guilt; however, be aſſured, that the tongue of rectitude has greater force, ſuperior oratory, higher ability of enforcing conviction—be aſſured, the countenance of the unoffending man is more ingenuous than that of the deceiver.

I ſurveyed that countenance with the feeling and indignation which heart-felt integrity, and abhorrence of guilt, give riſe to; that countenance which it is impoſſible to delineate, and which ſaid, in the moſt forcible ſtile, 'Doſt thou dare to deny it?' In the ſame moment, I particularized another look, ſhaded by a cloud; I heard an accent coarſe and haughty, but more hollow, fainter, replying, 'Yes, I dare to deny it!' In the poſition, particularly with reſpect to the action of the hands, in the gait and manner as they were brought forwards and diſmiſſed, the downcaſt countenance of the one, the abaſhed look, the tip of the tongue approximating to the lips, at the inſtant when I was deſcribing every thing that was ſacred and aweful in the oath they were about to take; while in the other was diſcernible a countenance ſteady, unembarraſſed, amazed; that appeared to ſay, 'Righteous 'God! what, dareſt thou to ſwear!'

You may confide in me, reader, I knew, my feelings told me, who was the offender, and who the innocent perſon.

Truth

Truth is on the ſide of the advocate of the widow Gamm, when he ſays, 'This heat, if I may make uſe of the term, is the pulſe of 'unoffending virtue. Innocence poſſeſſes ſounds ſuperior to all 'imitation; and woe to the judge who is not able to particularize 'them.'

Another French author remarks (I believe Montagne), 'What 'eye-brows! what ſhoulders! each motion ſpeaks; and in a 'tongue underſtood without tuition, and in a tongue that is uni-'verſal.'

I am not capable of leaving a ſubject ſo important as this, without adding ſome other obſervations. What enſues is of a nature entirely general.

LECTURE

LECTURE III.

THE PRECEDING SUBJECT CONTINUED.

THAT which we ſtile integrity, candour, is the ſimpleſt thing we can poſſibly imagine, and alſo the hardeſt to explain. They are terms whoſe import is, at the ſame time, very wide and very confined. I ſhould be inclined to pronounce a being of perfect integrity a Deity, and one devoid of every ſentiment of honour an infernal ſpirit. Men are not, however, either deities or infernal ſpirits; they are men, and no one of the human ſpecies is completely virtuous or vicious. When we ſpeak, therefore, of fraud and honeſty, the terms muſt not be underſtood in a rigid way. We will own him to be an honeſt man, who is induced by no vicious intention, or depraved view, to attempt diſſimulation; and rank him as a deceiver, whom the proſpect of gaining ſome intereſted point, tempts to aſſume a falſe appearance in hopes to profit by the loſs of ſome other. This eſtabliſhed, that which enſues is what I have to ſay further with reſpect to diſſimulation and candour, as they are connected with the phyſiognomy.

I am the perſon who has been deceived by hypocriſy, if ever any perſon was. If any perſon ever had occaſion to view the practice of diſſimulation as an obſtacle to phyſiognomy, I am the man. But in ſpite of that, the oftener I have been impoſed on by the

the external of a feigned integrity, the more I conceive myself juſtified in aſſerting, 'that reliance may be placed on our ſcience.' The feebleſt mind, we might perhaps ſay, will become, in the courſe of time, cautious, when continued impoſition has alarmed it; and prudence will be the neceſſary conſequence of an attentive habit. With the view of diſcovering the exact ſigns of probity and fraud, I have ſeen myſelf forced, in a certain degree, to concenter all my energies; or, in different terms, to ſtrengthen and analyſe, in a particular degree, that obſcure emotion which I experience at the primary view of a perſon—an emotion ſo natural, ſo right, and to which, however, my breaſt and my underſtanding oppoſed my giving too unqualified a confidence: but which failed in impoſing on me; for, in every inſtance that I have attempted the obliteration of this primary emotion, I have found cauſe for repentance.

There is a neceſſity, if we mean to convict the deceiver, to ſecure him at the inſtant when, thinking he is in private, he has not changed his real character, nor had opportunity to attire his features in the manner he is ſo able to put on. The hardeſt thing in exiſtence, but yet in my opinion the eaſieſt, is to trace out diſſimulation. Hard to diſcover, ſo long as the deceiver imagines himſelf obſerved; eaſy the inſtant he forgets that he is noticed. On the other hand, it is a matter of greater facility to deſcry and to feel impartiality and rectitude; for the reaſon that they are continually in a natural ſituation, and feel not the neceſſity of having recourſe to force or ornament.

We muſt minutely notice, at all events, that fear or apprehenſion may imprint the ſemblance of fraud on the moſt virtuous features.

It may oftentimes be noticed, that a man, who is relating an occurrence to you, or divulging ſomething in the confidence of friendſhip, dares not ſtedfaſtly oppoſe his countenance to yours; and not from guilt, but timid baſhfulneſs.

On the whole, we entertain an indifferent idea of a perſon who addreſſes us with a down-caſt air, and are inclined to doubt his integrity.

yet there exiſts another diſtinction of men, in number much ſuperior, in whom we ſhall diſcover hearts not obdurate and ferocious, but feeling, elevated and reſpectable; of organization the moſt delicate. Theſe men, we may exactly ſay, encounter the greateſt hazard of deficiency with reſpect to liberal feelings; and are continually verging to the edge or more properly the precipice and chaſm of inſincerity: from this may be deduced the cuſtom they fall into, of not looking at the person they are addreſſing; we ſee them oftentimes ſtooping to uſe flattery, which they inwardly deſpiſe. In their moments of wit and jocoſeneſs, ſome man of worth is injured, or the ſacred feelings of friendſhip wounded: alas! that friendſhip ſhould be ſacrificed to a wretched witticiſm! We will not place him among the liberal and feeling, who can degrade himſelf by ſuch a conduct. Chriſt and Belial cannot be more contrary than indulgent friendſhip, and biting raillery; a little jocoſeneſs, however, on ſubjects, awful, ſacred, religious; alas! the fearful and inert, though completely upright mind, will ſink into this deception with but too much facility; too weak to oppoſe or deny, he will oftentimes pledge his word to two parties, for what he is capable only of beſtowing on one; the ſentiments of both are eſpouſed by him, while he ſhould have defended one opinion, and abandoned the other: baſhfulneſs, (falſe ſhame) more diſſemblers than inveteracy and intereſt ever formed, have been produced by ye.

To come back to our topic, baſhfulneſs and illiberality, deceit and inertion, in their appearance, have many times a remarkable ſimilarity; it will never, however, be poſſible for a perſon who has grown aged in the modes of peculation, and who, uniting fearfulneſs with pride, has attained a proficiency in the practice of ſeduction; he will never be capable, I repeat, of raiſing the gratifying ſenſation which candour impreſſes on the ſoul; impoſition may be in his power, but in what manner? the aſſertion may be made, 'that it is utterly out of his 'power to ſpeak, to carry this ſemblance if he is not ſincere;' but it will never be aſſerted, 'my feelings were in perfect uni-'ſon with his, I am at home with him, his features witneſs

'his integrity, yet more than his language.' Of this nature nothing will be mentioned, but if by chance expreſſions ſomewhat ſimilar ſhould be uttered, they would not be the conſequence of an abſolute belief, which riſes ſuperior to every idea of ſuſpicion; a glance, a ſmile, a look, you convict the diſſembler: when you are ſcarcely noticed; it is you who lock the heart againſt his treacheries.

Ultimately, the primary feeling raiſed in us by fraud, the deep emotion which at firſt we had ſmothered or refuſed, will ſtrike through the covering which had been drawn over it by the underſtanding; at all events, when we are convinced of having been impoſed on.

In what place then exiſts that integrity, native and unmodified, characterized without exertion, and which imparts itſelf without heſitation? Where ſhall we find the features denoting brotherly love, openneſs, liberality; the features fair and clear without awe or compulſion; aſſured rectitude, with its intrepid air, never avoiding inſpection or ſhrinking from the view! Felicitous is the ſituation of the perſon who has diſcovered it; if he ſacrifice all his poſſeſſions, it is incumbent on him to become the purchaſer of a treaſure ſo valuable.

ADDITION.

SEE THE PROFILE OF A FAMOUS OBJECT OF CRIMINAL JUSTICE.

It is the profile of a famous object of criminal juſtice, which I now offer to the view; it is aſſerted, that he carried diſſimulation to its greateſt height: that this imitation is too vaguely taken, to allow of my inſuring the reſemblance, is a fact; however, to conſider it as it really is, that eye in other particulars ſo praiſeworthy, united with that mouth, and that ſhort noſe, carrying an appearance of timidity, muſt always excite doubts of hypocriſy: it is very doubtful with me, if any perſon would pretend to diſcover in this profile, the ſtamp of that bewitching liberality by which the heart is impelled and penetrated.

LECTURE

A famous object of criminal Juſtice.

LECTURE IV.

ON HUMAN LIBERTY AND ITS BOUNDARIES.

THE freedom of the Bird in the Cage, is an exact emblem of human liberty; this is my ſentiment on this ſubject, ſo intereſting. Man poſſeſſes his circle of activity and feeling, and that deſcribed boundary it is impoſſible for him to ſurmount, in the ſame manner as our bodies have lines by which they are circumſcribed, ſo our minds have their particular boundaries in which to act: but that boundary is imperſcriptibly fixed.

One of thoſe never to be forgiven enormities, by which Helvetius has offended both underſtanding and experience, is the aſſertion, in which he attributes to education, ſolely the power of forming and correcting the diſpoſitions of humanity: in this period of philoſophical enlargement, no ſentence of greater incongruity has perhaps been advanced. What perſon will doubt, that with particular heads, particular conformations, men are endowed with, or denied the power of feeling particular emotions of gaining particular capabilities, a particular capacity of action? I uſe the expreſſion, "endowed with, or denied the power," for the reaſon that power and capacity are bounded by points at which they terminate: to think of forcing any perſon to reaſon, to ſympathize, as I do, would be to exact, that his forehead and noſe ſhould take the ſemblance of mine: it would appear like addreſſing the eagle, "copy the liſtleſs motion of the tortoiſe," and ſaying to the tortoiſe, "emulate the "flight of the imperial bird."

Do but admire the philoſophic ſentiments of our modern Lucians; they would perſuade us, that, ſimilar to the ſoldier who is deprived of his individuality by the blows of his commander's cane, which oblige him to govern every movement, by thoſe his neighbour practiſes, or the file leader; we alſo ſhould follow motion by motion, in obedience to their mode of exerciſe, the courſe which it ſuits them to lay down. The ſtudy of phyſiognomy, the profoundeſt knowledge of humanity only, can abrogate this the moſt hateful of all uſurpations; we can be no more than what we are, and can perform no further than out capacity enables; we may elevate ourſelves to a certain height, but higher we cannot riſe, were exiſtence itſelf to be the forfeit: we ought to eſtimate every man according to his appropriate faculties.

The queſtion is not aſked, "how ſhould we act in his "ſituation?" but, "what is his ability of performance in "conſequence of the powers with which he is gifted; how "much may be hoped from him, conſidering the particular "ſituation of the cafe?" Aſk, human beings, offspring of the ſame parent, when will you decide juſtly of your fraternal connections? how long will you continue to demand from the perſon of ſentiment, the profound learning which belongs ſolely to the abſtract reaſoner; and from the abſtract reaſoner, ardent ſenſibility? It is ſimilar to ſearching for apples on the vine, and expecting pears from the apple tree: in the ſame manner as men cannot ever arrive at the ſuperior qualifications of the celeſtial nature, if it was ever ſo much the point of his aſpiring hopes, ſo every particular man has his individuality, and it is not more impoſſible for him to take the appearance of an angel, than it is for him to identify himſelf with another perſon. Should I chance to perceive a countenance ſimilar to my own, if I was not conſcious of myſelf by ſentimen and knowledge, I ſhould make the aſſertion with thorough certainty, 'that no mode of tuition, no ſituation, could any way 'combine with that appearance the dauntleſs valour of 'Charles XII. or the algebraic mind of Euler, or Linnæus's

'claſſifying

'claſſifying ſpirit, while the forehead and noſe retain their 'original ſtructure and conformation.'

In my own province I am at liberty; the capability of doing as I think fit in my own circle of action is mine; ſo much muſt not be demanded from me who have only received one talent, as from him who has had two; yet the right or wrong uſe of that talent, which has happened to my ſhare, reſts ſolely with myſelf: there has been given as my ſhare a certain degree of intellect—I poſſeſs the power of uſing it, of adding to it by exerciſe, of decreaſing it by torpid languor, and by a certain ill uſe to annihilate it: but I ſhall never be able, with that degree of intellect, to do what might be performed with a double quantity of that intellect exerciſed in the ſame way: vigorous attention will enable you to emulate negligent genius, and poſſeſſing conſiderable intellect, we may approximate the moſt elevated ability, which ſhould have been continually deprived of all opportunity of cultivation: in other words, aſſiduity appears to gain the height of talents, and talents ſeem to riſe to the height of genius; yet no effort of aſſiduity will ever ſucceed in attempting to ſupply talents and genius; each individual muſt continue what he is, excepting that there remains the poſſibility for him to mature, to exert, to open himſelf to a determinate point: every man is a ſuperior and king, yet only within the limits of his particular territory, ſhould it be large or confined; it is in his power to make his income equal to that of a domain, doubly as extenſive as his own, if he attend to the arts of improvement, and the owner of the larger ſpace neglect proper cultivation; but he cannot enlarge his own limits without the rightful lord beſtows on him the unoccupied ground of his neighbour to improve. A conception of human freedom the moſt exact, and a proper idea of the limits to which it is confined, are of great ſervice in making us lowly, courageous, meek, active. Thus far, and no further: but thus far is the language of the Deity, it is the ſpirit of phyſiognomy and truth, which accoſts us in theſe words: and to every one who hath ears to hear,

ears

pronounce, Be that which thou really art, and attain that character which thou art capable of attaining.

Each character, each phyſiognomy is capable of the moſt wonderful changes: yet theſe changes are determined in this or that particular way; each individual poſſeſſes a large circle of action, and ſees himſelf the owner of ground, which he may plant in agreement to the manner of the ſoil: however, he can plant no other ſeed but that which he has received, and improve no other land but that on which he has been fixed.

There are various ſorts of veſſels in the ſuperb dwelling of the Deity, all of which declare the majeſty of the glorious Maſter; of theſe, part are of gold, part of ſilver, a great number are formed of wood; each has its intention, its uſe, all are alike worthy of the great Being who formed them; all are vehicles under his direction, the ideas, the revelations of the eternal God; the ſtamp of his wiſdom and energy: yet the nature of the veſſels do not alter, they continue in their original ſtate; the golden veſſel may be obſcured by deficiency of uſe, but will continually remain a precious metal. The wooden one may happen to be of more ſervice than the golden veſſel, yet it muſt ever continue a wooden veſſel. Neither meditation, nor the labours of tuition, nor any activity can beſtow on us another nature. To dream of drawing from the violin the ſound of the flute, or the ſound of the drum from the trumpet, would be perfect inſanity; the fact however is, that the violin tuned in a particular way, and exerciſed by the touch of a certain player, will accumulate ſounds in infinite degrees of variation; but theſe will not ever be the ſounds of a flute: exactly as the drum never reſembles the flouriſhes of the trumpet, though played on in a thouſand diſſimilar modes.

Elevated medium and ſenſual minds.

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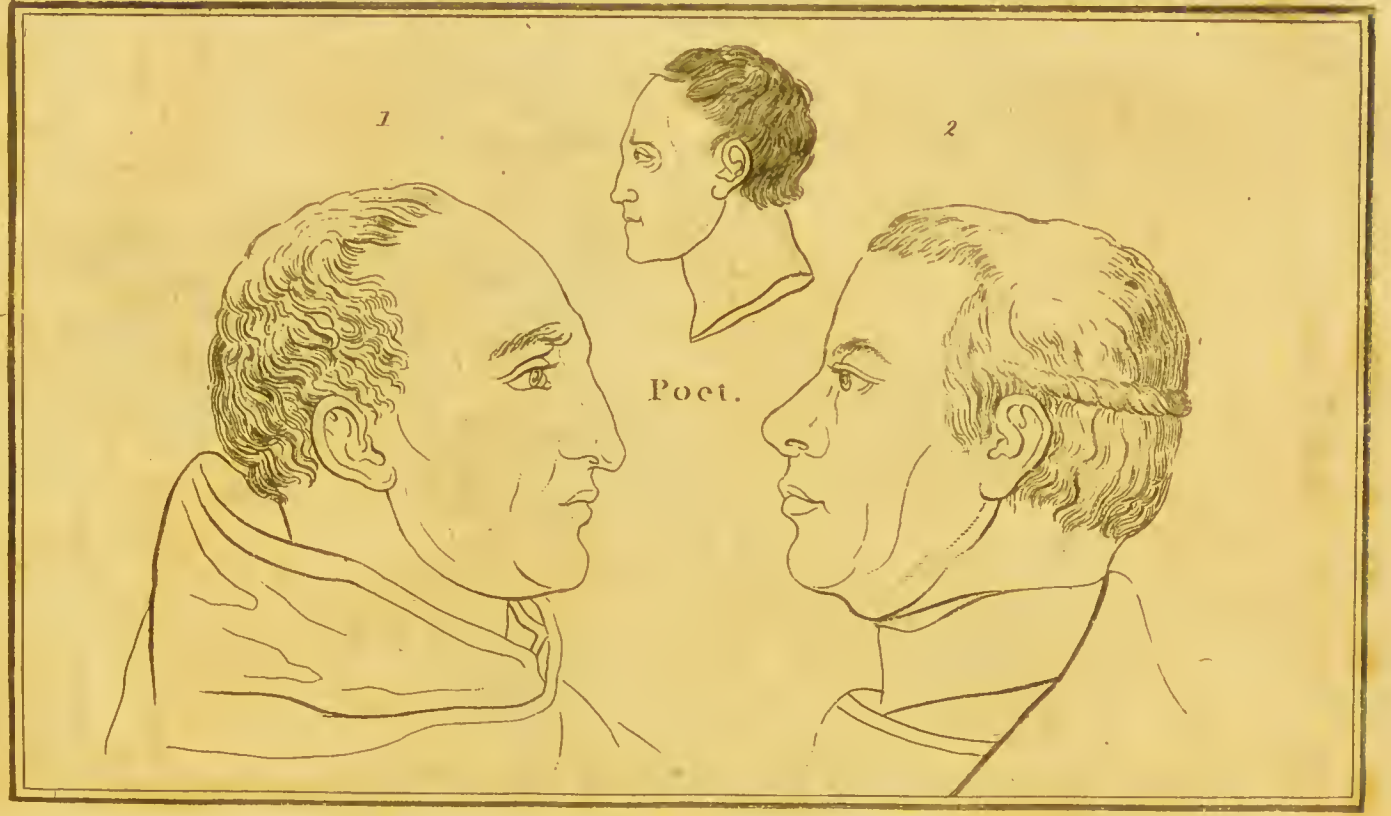


Elevated medium and fenfual minds.

CERTAIN ADDITIONS.

Some few inſtances will ſuffice to explain what I have juſt offered, concerning the freedom of the ſoul of man, and the bounds in which it is confined: there exiſts countenances which appear to proclaim but one tendency, one particular diſcrimination of action. Particular individuals within the bounds of their own circles, are heroes, and mere non-entities beyond it; in the ſame way particular features diſcriminate particular modes of feeling: they poſſeſs, if I may uſe the expreſſion, the monopoly of it, while they appear to want organs for every other kind of ſenſibility.

I. See Plate of a Poet.

The profiles of ſome perſons, of nature and ſentiments widely oppoſite, are now to be laid before the reader: every one by the form and ſolid features is ſtationed ſeparate in a diſcriminate ſphere, in the which he may uſe a fixed proportion of freedom and energy, and out of which he cannot perform any thing of moment.

The commencement is with the profile of a deceaſed poet, whoſe writings poſſeſs a pleaſing manner. This proportion of countenance, though it may not entirely baniſh every ſpecies of abſtract and deep enquiry, will occaſion it to be at any rate attended with ſome difficulty: the works of the prototype, in the ſervice of the Muſes, may have harmony and beauty, but he will never attain the grandeur of ſublimity, or penetrate the depths of metaphyſical ſubtlety.

II. See Plate of Six Heads.

The higheſt preſumption, and, at the ſame moment, the moſt egregious egotiſm, would be manifeſted in any attempt to define the ultimate intellectual power or inſufficiency of theſe heads. I content myſelf, therefore, with pointing out, and ſubmitting to the enquiry of connoiſſeurs, that which may be diſcoverable in them, and ſufficiently plain after exact and continued examination.

Firſt head. This is a mere dignified mind, and poſſeſſes greater freedom than the others: in memory, too, he is ſuperior to the reſt: the confirmation of his eye, alſo, combines ſuch advantages, that he can, more eaſily than they, fix on any point, and preſerve its impreſſion.

Second head. This repreſentation adopts not any tenet with the facility of the foregoing; nor maintains it with ſo much pertinacity as fig. 3. Head 3, is principally diſtinguiſhed by a certain apathy. Fig. 2, ſeems hardly capable of tender emotions, excepting only in the minutes of his religious adoration; however, he cannot be guilty of what is abſolutely termed deceit. Head 4, is not bounded by claſſification, abſtraction, or the modes of calculation; a tendency to ſenſual enjoyments diſtinguiſh him: his amorous propenſities exceed thoſe of the others: his feelings are alive to every motion of the tender paſſion, from the moſt refined elegancies of platonic or ſpiritual affection, to the groſſeſt enjoyments of brutal luſt; and in all probability he will remain fixed near the point exactly diſtant from theſe wide diſſimilarities.

Fifth head. This figure, in all likelihood, will continue in a medium ſcene of action; he may fall from prudence to timidity, but will never elevate himſelf to the heroic character.

Sixth head. If I may be allowed the words, this is a countenance of intellect; he perceives things clearly, but has no powers capable of intricate reſearch: the abſtractions of metaphyſical enquiry, do not ſeem to be within his province; ready for the admiſſion of ſentiments, both refined and groſs, they are his nutrition and enjoyment.

III. PROFILE OF A MAN OF STEADINESS.—*See the plate.*

This face preſents to my view a man who inveſtigates ſubjects ſteadily, an exact copyiſt, and in diligent performance, but not poſſeſſing the capacity of inventing, or of deſtroying by his own particular energy; on the whole, he is limited within the ſphere of quiet obedience, his temper is not framed for exultation, though poſ-

ſibly

ſibly the tranquillity he enjoys in imitation, and the approbation of others, completely ſatisfy him: his deſires and his exertions go no farther.

ADDITION IV.

Profile of a Man of Order and Business. *See the Plate.*

There is an evident relation in this profile to the preceding; but it poſſeſſes a higher degree of intelligence and activity. It is the love of order perſonified; it preſents a methodical mind, formed to claſs, arrange, abſtract, and analyze. He will be firm from fidelity, but not faithful from firmneſs. A work will not have the power of affecting him, unleſs it be clear, methodical, complete in the combination of its parts; and he has no way of diſtinguiſhing himſelf but by theſe characters. You will in vain attempt to encourage, to excite him to become a poet, to read all the theories and all the maſter-pieces of the art; never can he riſe to poetic invention, nor ſhake off the fetters of ſcrupulous punctuality.

ADDITION V.

Seven Portraits of Dignity, Quickness, Reflection, Exactitude, Sensuality.—*See the Plate.*

There is not, among theſe faces, one that promiſes philoſophic penetration; not even 5. though it be deſtitute of intelligence.

1. The forehead, the eyes, and the mouth of this face, announce the capacity of ſeizing its object rapidly, and of going

to the bottom of it; but not that of analyzing ideas: he is capable of acting with dignity, and will act thus at certain moments. Fig. 2, indicates a turn to ſenſuality and groſs delight. Fig. 3, is leſs addicted to theſe: his character is more returned to reflection, and more reſerved. Fig. 4, ſeems hardly enlarged from the narrow ſphere of childhood. In his conduct, you will find neither dignity nor meanneſs; he is, after the manner of children, thoughtleſs, ſimple, and honeſt. 6. Poſſeſſes the traits of greatneſs mixed with littleneſs and ſenſuality. You find in it the character peculiar to Jeſuits. 7. Is not formed for poetry, nor great enterpriſes, but is calculated for employments which call for nothing but punctuality—for example, the arrangement of a cabinet of natural hiſtory; not becauſe he has any taſte for that ſcience, but becauſe you may be certain he will religiouſly follow his catalogue.

ADDITION VI.

PROFILE OF A PERSON FORMED FOR GEOMETRICAL OR MECHANICAL EXCELLENCE.—*See the Plate.*

This face whoſe luminous and profound look announces ſo much coolneſs, does not poſſeſs acute ſenſibility, nor is it ſuſceptible of noble and generous ſentiments.

Invariable in his deſigns, perſuaded that he is able to accompliſh them, the original of this portrait will proſecute his route through briers and thorns: that route will be painful, but ſure; and he will ſucceed in making diſcoveries, either in mechanics or in geometry; but never will he attain elegance and real taſte.

ADDITION VII.

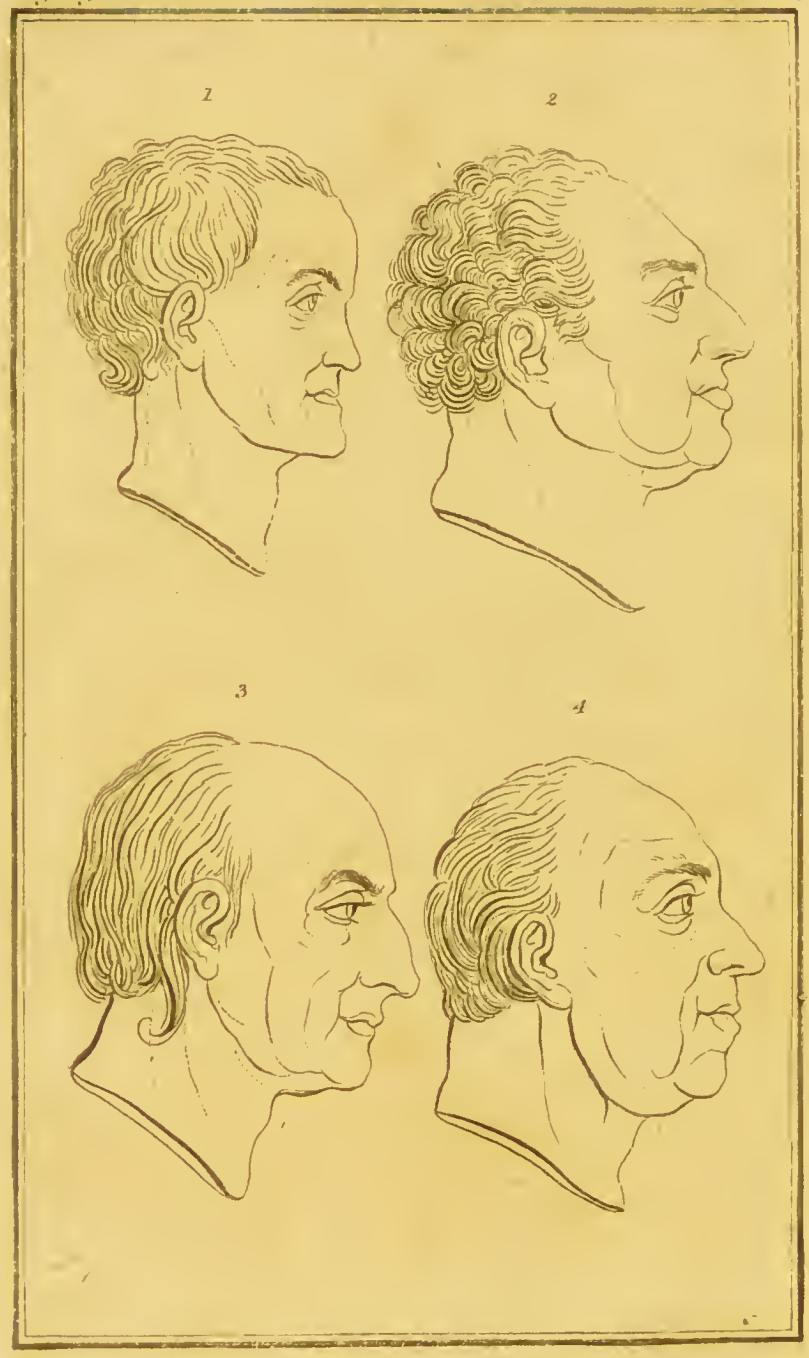
FACES INCAPABLE OF GREATNESS.—*See the Plate.*

It is impoſſible that perſons, ſuch are here repreſented, ſhould ever diſtinguiſh themſelves by a great action: theſe faces are all equally

A Man of Steadineſs.

Man of Order.

See p. 28.



Timidity; Taſte, Prudence, and ſenſual Propenſity. 78

equally mean, equally pourtray a contracted ſpirit. 1. Preſents a bully, deſtitute of courage and prudence. The foreheads 2 and 4, have ſomething ſo very trivial, that it is impoſſible to expect from them a ſingle atom of the luminous, the profound, the contemplative. 3. Is not ſuſceptible of that noble and calm patience which ſuppreſſes the voice of complaint. 5. Has the apprehenſive timidity of a deer purſued by the hunters. 6. Unites to a ſenſe of his own weakneſs, timidity and indigence. Firmneſs, greatneſs of mind, are foreign to them; and all of them together have a character of cowardice.

There is an expreſſion of patience and humility in fig. 6; and fig. 4, has ſomething vain, inſipid, fawning, totally inconſiſtent with greatneſs of mind.

ADDITION VIII.

FOUR PROFILES OF TIMIDITY, TASTE, PRUDENCE, AND SENSUAL PROPENSITY.—*See the Plate.*

Fig. 1. No one, with a face like this, will ever achieve a bold and hazardous enterprize: he will have domeſtic virtues, he will faithfully diſcharge the duties of his ſtation; but he is incapable of attaining any portion of the warrior's valour, or the poet's genius. Fig. 2; his forehead is rather too much backward, to admit of his having a ſufficient degree of firmneſs and conſtancy. In other reſpects, conſidering the whole together, the form of his face is not ordinary. He is leſs capable of obſerving on opinions already given, than of pronouncing for himſelf. Fig. 3, combines conſiderably more intellect and prudence than all the other profiles. Fig. 4, exhibits the leaſt of theſe characteriſtics. It will be matter of great hardſhip for this to ſoar ſuperior to views of immediate and ſenſual incitement.

Did there exiſt a neceſſity of my diſtinguiſhing them by one word, I would aſſert of fig. 1, he is characteriſed by timidity;

of fig. 2, taſte is poſſeſſed by him; of fig. 3, that is a cautious obſerver; of fig. 4, ſenſuality marks him. Fig. 1, cannot ever gain the taſte which diſtinguiſhes fig. 2.; nor he acquire the cautious prudence of fig. 3. Fig. 4, is as equally incapable of attaining the one as the other of theſe diſtinguiſhments.

ADDITION IX.

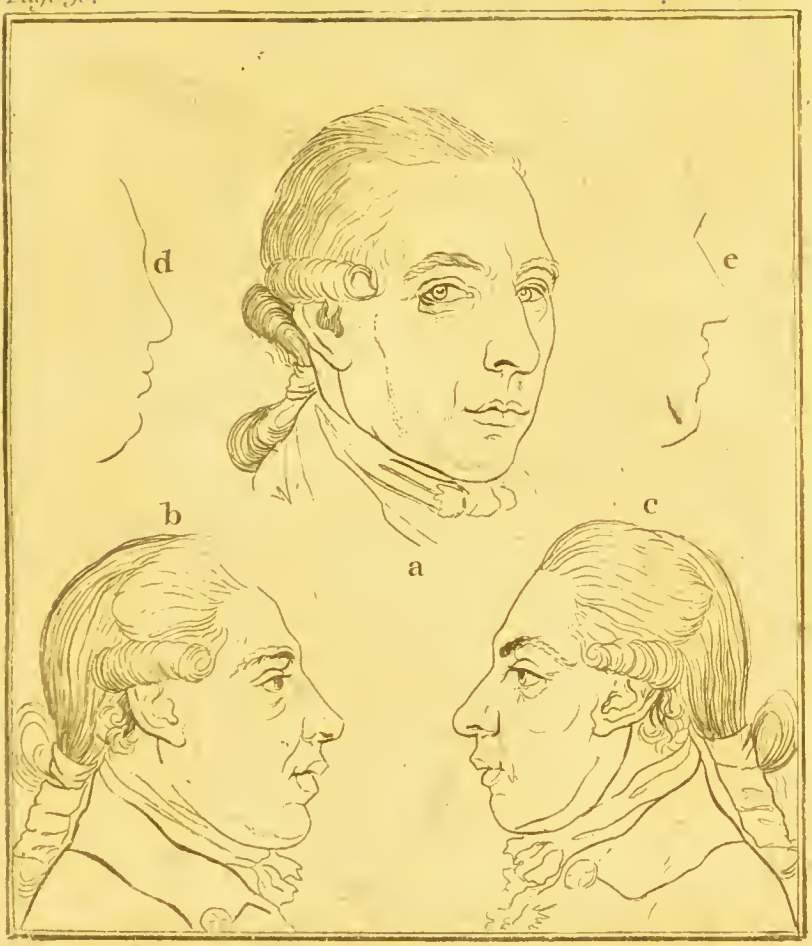
Three Drawings of one Head. Figures expressive of Firmness, Confidence.—*See the Plate.*

The appropriate qualities of theſe three drawings of the ſame head, are firmneſs, confidence, reſerve. Nothing will be hazarded in propheſying that a prudent choice will always be made by this perſon, and that a great number of objects will never be ſelected by his energy. He is penſive without profundity, and without having principles lucidly explained. His attachments, like his exertions, cannot combine a great number of objects; but if he form an attachment, that attachment will be cloſe, firm, concentrated. In theſe three countenances, particularly in (a) and (c), the forehead and eye-brows proclaim ſomewhat of the ſuperiority of genius *; or, in other words, facility of receiving particular impreſſions, and the faculty of imparting them, and yet farther you may obſerve that this facility is ſingular in its ſpecies. It graſps its point earneſtly, views it with rapture, delights in it, and, in ſhort, becomes itſelf identified with it.

A poetical capacity is indicated by the lips (b) and (c), which will not ſtoop to the confinement of rules. (d) and (e) do not offer a contraſt, but extremes: the ſecond hides, the firſt enjoys; one obliges you to receive, the other gives.

* The plate under inveſtigation offers the inadequate repreſentation of a celebrated Muſician.

ADDI-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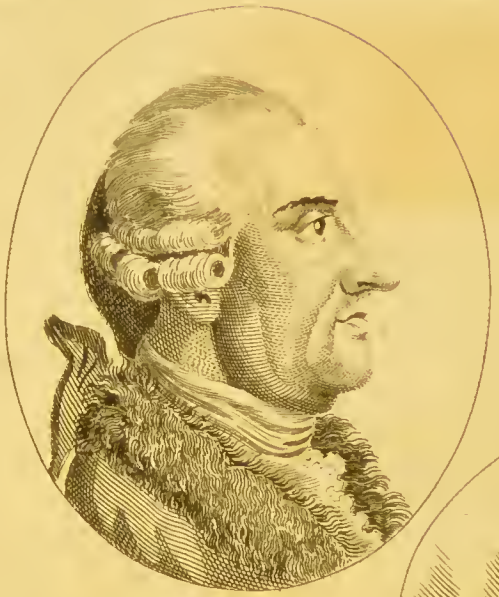
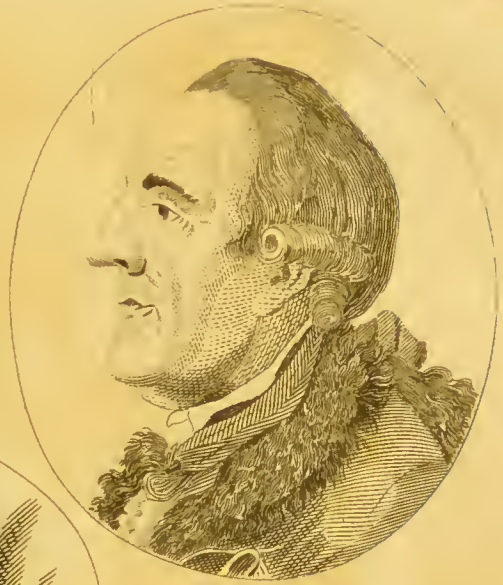


Two men of buſineſs.



A Child Sleeping.

Barlow sculp

Weakneſs, affectation, languor.
After Schmuzer.

ADDITION X.

PRINT FROM SCHMUZER. WEAKNESS, AFFECTATION, LANGUOR.—*See the Plate.*

The archetype of this print I do not know. There is a great degree of indeciſion with me, whether it be a portrait or no. However this may be, it is not a countenance of the firſt or ſecond rank. What with ſuch a countenance can poſſibly be performed, is not a deciſion of great facility, but it may very readily be conjectured what never can and never will be done; that is to ſay, nothing really eminent. That phyſiognomy is not, in fact, abſolutely bad; but poſitively it poſſeſſes neither ſtrength nor elevation. When the countenance is in that ſituation, or if it be inclined to take ſuch a ſituation, the perſon is ſeldom inadequate to noble thoughts, and yet leſs to ſplendid exertions. The contour of the forehead is better calculated for the face of a man than that of a woman; conſidered apart, it ſhews wit rather than dulneſs. The ſame diſtinction is ſeen in the noſe, the eye, and the right eye-brow; yet only when examined apart, and not in the union under conſideration: for the indications of the mouth, the paſſing of the forehead to the noſe, the chin, and on the whole that appearance of dejection and abandonment, promiſe to the phyſionomiſt neither conſiderable rectitude nor information. The proprietor of ſuch features will faſcinate only feeble minds, and will oppoſe only from whim or affectation.

This print is from Schmuzer; that is to ſay, weakly imitated after a ſuperior drawing.

ADDITION XI.

PROFILES OF TWO MEN OF BUSINESS.—*See the Plate.*

The perſons whom this repreſentation pourtrays, I never ſaw. I am not acquainted with either their names or characters, and,

of

of courſe, am incapable of deciding on the reſemblance of theſe profiles. However, it is clear, that the two perſons, whoſe likeneſs they offer, appear deſtined by nature for men of buſineſs.

Fig. 1, can make great exertions, and exhibit high capacity in buſineſs; he is very open likewiſe to the feelings of ſenſual deſire.

Fig. 2. He will attain his utmoſt elevation earlier: he ſeems to have been framed by nature for purpoſes of material uſe. Countenances like theſe might be ſtiled phyſiognomics of perſons we are not able to diſpenſe with.

ADDITION XII.

PROFILE OF A TRIFLING CHARACTER.—*See the Plate.*

No mode of tuition, nor any combination of circumſtances, could unite to thoſe features (the original of which I do not know) exalted judgment or penetration, and it is totally irreconcilable with philoſophy or poetry, political faculties, or military heroiſm.

ADDITION XIII.

REPRESENTATION OF A TRANS-TIBERINE, AND OF A CHILD SLEEPING.—*See the Plates.*

Very accurately has nature drawn the line of ſeparation, which bounds the powers of the being whoſe figure is under our conſideration. If ſhe had not vouchſafed the brighteſt animation to the look, an air of ſapience to the mouth, and a candour bordering on virtue; the ſtern and repulſive manner of that brazen forehead, thoſe thick and ſtrong marked eyebrows,

A Trifling Character.

brows, that noſe proclaiming ſo much of power and action, would agitate us by feelings of dread. It was the deſign of Nature that that countenance ſhould be ſtedfaſt and unalterable. She wanted a barrier like that; ſuch a key-ſtone of the arch, juſt where ſhe has fixed it. Will any perſon venture to interrogate her as to the reaſon? And what perſon dare eſſay the taſk of covering that face with the empty gaiety of an unthinking boy, the refined ſenſibility of a girl, the feelings of an amorous poet, the delicate reſerve of the matron? Does there exiſt an art, a mode of inſtruction; are there connexions, particulars, capable of beſtowing on it the ſoftneſs of the child pourtrayed in this Vignette, or giving to the child the manly roughneſs diſtinguiſhing the Trans-Tiberine.

LECTURE

LECTURE V.

ON THE SYMMETRY AND BEAUTY OF THE HUMAN FIGURE IN GENERAL.

OF thoſe particular Lectures I compoſe on Phyſiognomy, the greater part muſt be condenſed within a confined limit, as the vaſt number of plates, and the variety of inſtances I aim at gathering, perpetually afford me opportunities of coming back to topics which I could inveſtigate apart. However, the apprehenſion of leaving out ſome particulars, which I think of moment, or the wiſh of hindering their being mixed with others, is what baffles the temptation I at times feel, of indicating only the heads and titles to be filled up. It would be enough at leaſt to arreſt the attention of the reader, and ſecure my ſentiments from oblivion.

For inſtance, the title which precedes this Lecture is, in ſome degree, the compendium and eſſence of the whole performance. I ſhall not now amplify on this topic; but my confined matter is adapted to ſtamp the profoundeſt impreſſion on the reaſoning mind.

There is a neceſſity in the great empire of exiſtence for every created being, but every being is not appriſed of the neceſſity. The human being alone, of all the creatures on the ſurface of this globe,

globe, delights in the neceſſity there is for his exiſtence. No member of the frame of man could be ſubſtituted in the room of another. Whatever portion of excellence the eye may have ſuperior to the nail of the little finger, that nail is requiſite to the perfection of the whole; nor is the eye capable of ſupplying it, though ſo much more aſtoniſhing with reſpect to its form in other points of view.

Becauſe one man exiſts, the being of another is by no means unneceſſary; and no man can be placed in the room of a fellow-creature. A conviction of the metaphyſical neceſſity, that other men ſhould exiſt as well as ourſelves, is another of the valuable and unobſerved fruits of the phyſiognomical ſcience: a fruit compriſing the germ of the lofty cedars of liberal toleration and good-will to our neighbours. Vaſt and unconfined may they ſpread their branches around! may unlimited poſterity repoſe under their umbrageous protection! Of human nature the loweſt and moſt abandoned, the moſt obſtinate being, is yet one of our ſpecies, is neceſſary in the vaſt creation of God, and capable of an idea more or leſs clear of his individuality, and of the neceſſity of his being. The meaneſt living abortion muſt ever ſurpaſs, in a dignified view the moſt lovely and perfect animal. Devote thy ſtudy, O man, to that which is, and not that which is wanting. Humanity, even in its humiliation, is ever aſtoniſhing, ever a ſubject of wonder.

It would be my earneſt deſire to ſay to thee perpetually, Thou art more virtuous, amiable, and accompliſhed, than many other individuals of thy ſpecies. Be ſatisfied then and make thyſelf happy in theſe ſuperiorities; but do not render them a ſource of vain elevation: give the honour to Him, who, 'out of ſimilar clay, 'forms this veſſel to glory, and that to diſhonour;' to Him who, without ſoliciting thy advice, without regarding thy oraiſons or thy merits, has formed thee the being thou art.

The adoration is owing to Him only; for O man! 'what art, 'thou in poſſeſſion of, which has not been given to thee?' and allowing it to have been given thee, 'Why art thou proud of it? The 'eye cannot tell the hand, "I do not want thee." The man that

'contemneth thoſe of low eſtate, contemneth his God. The Supreme 'Being has, of one conſiſtence, formed all the people of the earth 'to dwell upon its ſurface.'

What perſon can boaſt a deeper, a cloſer certainty of theſe heavenly axioms, than the true phyſiognomiſt, who is not the mere ſcholar, author, or journaliſt, profeſſionally conſidered but who is really a man?

We muſt aſſume the ſpirit, however to allow that the phyſiognomiſt, whoſe intentions are the pureſt, who enjoy a ſatisfaction in following through nature every circumſtance carrying the impreſs of virtue, amiability, and ſuperiority; who delights to feed upon a principle of perfection, whoſe taſte is formed, ſupported, finiſhed, by the ſtudy of every thing the moſt ſacred and amiable in human nature; yet that phyſiognomiſt is oftentimes in hazard, nay is frequently tempted to avert his look from thoſe mean wretches, thoſe hideous portraits, thoſe caricatured and diſguſted repreſentations, the outcaſts of humanity: he is almoſt on the point of forgetting, that theſe wretches ſo deſpicable, theſe repulſive images, have not, in ſpite of all, laid aſide their claim to the characters of men. He does not recollect, that with all his virtues, ſuppoſitions or not, that with proſpects the moſt elevated, with views the moſt diſintereſted (and is he preſumptuous enough to think that they are always of that deſcription); he does not recollect, that, in ſpite of the perfection of his powers, his refined ideas, the advantages of his external air, though in this particular he ought to realiſe the viſionary perfection of the great maſter-pieces of ancient art; he does not recollect, I repeat, that in the view of ſuperior exiſtences that in the view of his fellow-creatures, 'of juſt men made perfect,' he ſeems, and perhaps by his own failing, as criminal as the monſters of our ſpecies (with regard to phyſical or moral diſpoſition) now ſeem to him.

It appears to me, that this is a fact which we certainly too frequently forget; it is impoſſible for me, therefore, too often to repeat it to myſelf, or too energetically impreſs it upon others. Let it never eſcape your memory, my dear reader, that the meaneſt of our kind is ſtill a human being: that yet ſome valuable diſpoſitions

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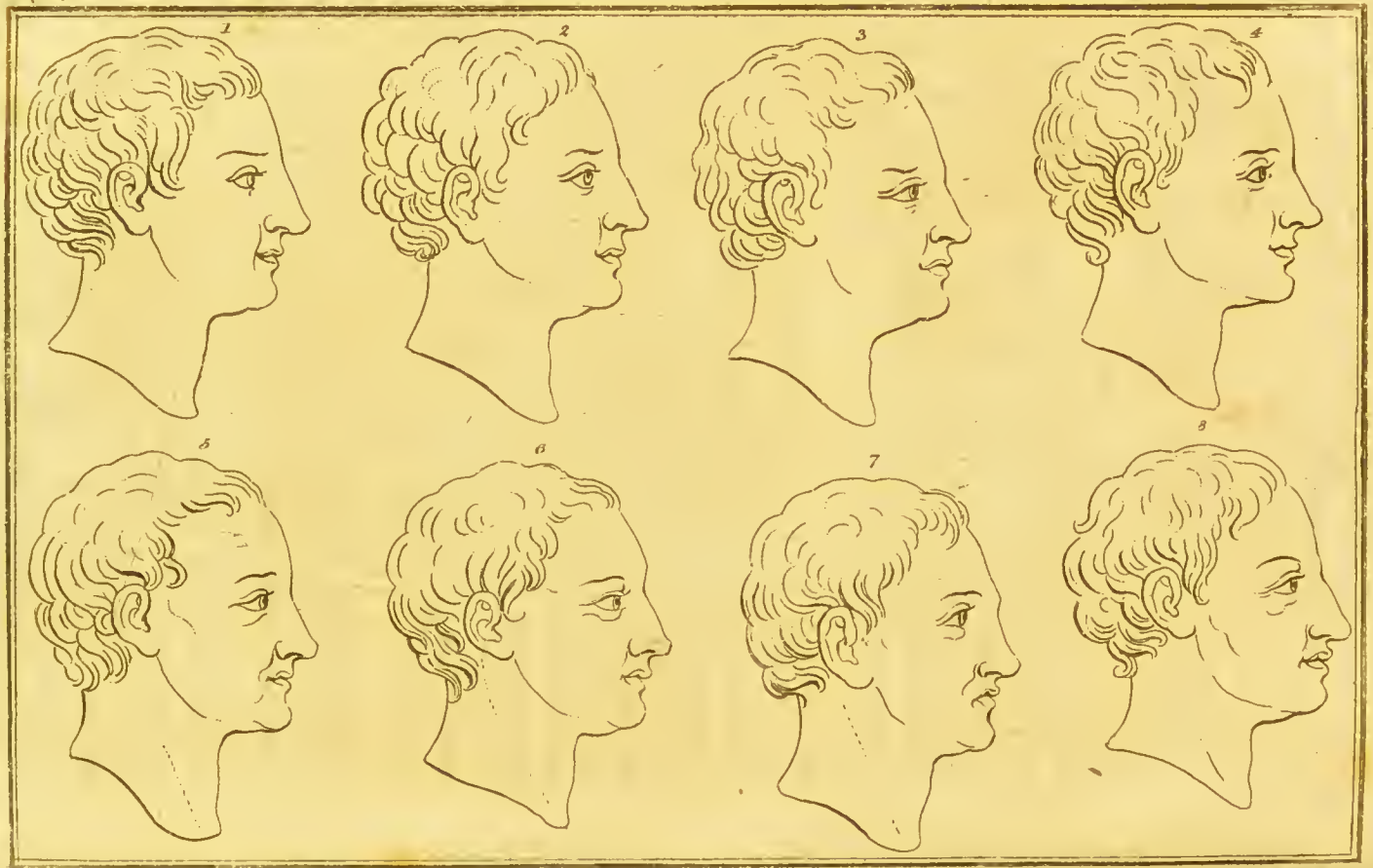
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are his; that he alſo ſtands alone in his way, eſſential as you can be that in the whole frame of his nature, there is not any thing which will bear a cloſe compariſon with that which forms your's: that he is like you, an individual in a general and in a particular point of view: a link would be deficient in the chain of created exiſtence if he were not, in the ſame manner as if you did not exiſt. If he was not, if he were of another nature from what he is, a crowd of men and of things would ceaſe to be as they are. He is the conſequence of a multitude of circumſtances, and a multitude of circumſtances depend mutually on his exiſtence, determined on his being formed in ſuch and ſuch a way.

Inveſtigate, obſerve him as a ſeperate being, and you will find in him aſtoniſhing powers, which deſerve wonder, even when viewed alone. Proceed to compare him with others; his likeneſs, his contrariety to ſo many beings gifted like himſelf with underſtanding, will impreſs you with amazement; then will you underſtand the neceſſity of his exiſting exactly as he is. Conſider, more particularly, the agreements of ſuch various parts uniting in making him a whole, a complete combination, and the connexions ſo intricate and ſo multitudinous, ſpringing from his individuality; and you will be neceſſitated to worſhip that eternal and inexplicable energy, which diſplays itſelf ſo ſuperbly in our nature.

Suffer a human being to degrade as much as he pleaſes the elevation of his nature, he will yet be a man, and conſidered in that light, he muſt ever be capable of improvement and perfection. The hatefulleſt phyſiognomiſt will ever remain a human phyſiognomy, and humanity ever be the pride and embelliſhment of man. As the brute cannot poſſibly, by an exertion, acquire the characteriſtics of humanity, though he may, in ſome inſtances, equal or outdo us in the tricks of art, ſo neither can human nature lapſe entirely into animal degradation, though it may at times ſink into debauchery, which would be horrid even in the brutal character.

Yet this very capability of lowering and debaſing himſelf at will, at the leaſt in appearance, to the brutal ſtandard, or perhaps

below it, this very capability is oneof theprivileges of man; for the power of copying by choice is inherent in humanity alone, and has been totally withheld from brutes. Their phyſionimies ſeem to us hardly capable of depravation more than of ornament. The human phyſionomy, on the other hand, how much ſoever repulſive, may yet be farther debaſed; but it is alſo ſuſceptible of new dignity at leaſt to a particular height.

Humanity is ſuſceptable of degradation and amendment to ſuch a degree, that we ſhould not deny all regard even to the man who carries the vileſt phyſionomy, nor totally doubt of his reformation.

Again. In every phyſionomy, whatever corruption it may exhibit, we perceive human nature, or, in other words, the repreſentation of God. I have obſerved perſons of minds the moſt perverſe, I have obſerved them at the moment of wickedneſs; yet all their wickedneſs, all their impiety, every attempt to preſecute virtue, was incapable of obliterating from their countenances the rays of heavenly light, the energy of a feeling heart, the imperſcriptible marks of an eternal propenſity to perfection. The villain ſtained with crimes you might wiſh to deſtroy, but you would yet deſire to be on good terms with the man.

I extract the moſt gratifying ſenſations from the Science of Phyſionomies; to me it is the aſſurance of the everlaſting bounty of the Almighty to man. Ah! if informed by one emanation of this ſcience, I particularize and yet feel an affection for the man in the criminal; what muſt be, O God of love, and parent of humanity! what muſt be thy long-ſuffering and tenderneſs, when thy view is directed towards the guilty! Exiſts there one individual among them, in whom thou findeſt no veſtige of Jeſus—thine expreſs repreſentation?

In all your enquiries, then my brother mortals, continue men. View what exiſts, but avoid precipitation in forming analogies; and make not an abſolute chimerical repreſentation the object of your analogies: each circumſtance, connected with human nature muſt appear to us a family conſideration. Thou art a human-

being,

Group of Human Figures in Contrast.

being, and every one of the ſame ſpecies beſides thyſelf is as a branch of the ſame tree, a member of the ſame individual body, it is the ſame which thou art; and is yet ſtill more conſpicuous, than if it were exactly thy equal, full as eſtimable, full as valuable as thyſelf; for in that inſtance it would not be as it is in this, an individual neceſſary, alone, and whoſe vacancy could not be filled up. Triumph, O man! in the exiſtence of every thing that is happy, that it does exiſt, and know to endure with all that is favoured by the endurance of the Deity.

A few inſtants recover thy ideas to admit the conſoling thought, that thou art abſolutely neceſſary in the ſcheme of the Creator; an axiom as certain as it is evident, that thy countenance, and whole exiſtence, agree not with the countenances and exiſtence of any other human beings. Triumph in the poſſitive neceſſity of the exiſtence of thy brother man; an axiom no leſs indubitable than the foregoing one—and after thou haſt directed a face of veneration and worſhip towards the parent of the whole race of man, or let fall the tear of duteous gratitude, thou wilt be inclined to repeat the enſuing Addition: if not, thou poſſeſſeſt not the capacity of underſtanding its ſenſe, or it might go ſo far as to produce baneful conſequences to thee.

ADDITION.

Eternal Father! how innumerable are the human beings thou haſt formed, and what an amazing variety in their appearance! They all carry the ſtamp of thy aſtoniſhing wiſdom, and the moſt deſpicable, the moſt diſguſting, the moſt miſerable among them, are ſtill the objects of thy affection, and the creatures of thy benevolence.

Among the multitudinous aſſemblages of thoſe who, formed with ſymmetry and born ſtrait, enjoy the invaluable bleſſings of health and underſtanding, there is a particular quantity who are in body weak and impotent, in reaſon deficient. Hardly, however, is there to be diſcovered among ten thouſand, one giant or dwarf; hardly

hardly among a thouſand one wanting underſtanding, hardly among three hundred one lame or badly ſhaped; that pigmy, that giant, that changeling, that infirm or miſ-ſhapen man, ſtill confirm the benevolence and wiſdom of that God, who formed all exiſtence for the honour of his name. All have received the gift of life, all view it as a bleſſing, all guard it when aſſailed.

Each particular perſon, to view them entirely as exceptions from the rule, are conſpicuous individuals, fixed on this globe to finiſh ſome project worthy of infinite Intelligence, and who, in ſome enſuing plan, will anſwer the purpoſe of diſplaying the eternal energy of the Deity who created them.

I addreſs thee whom the Almighty has favoured with a body completely organized, with health, with underſtanding—thou, on whom Providence has heaped its moſt valued bleſſings; view, but do not contemn theſe leſs fortunate children of humanity: they are men, and thou art of the ſame ſpecies; and, in the view of beings ſuperior to human nature, thou ſeemeſt what the meaneſt among the others appears in thy contemplation. You breathe in the ſame atmoſphere; you are each of you benefited by the light of the ſame ſun, guarded by the ſame omnipotent Might. O victims of the ſcorn of mankind! abandoned to ſarcaſm and inſolence, by what mode can I gain for you the affection of your more highly indulged brethren? I have made the aſſertion, and I rehearſe it, 'that whoever contemns you, treats with diſdain the great Being 'who formed you.'

Great Author of our religion! Thou who madeſt the lame to leap, reſtored the organs of hearing to the deaf, gave to the ſpeechleſs the powers of utterance, and to the wiſe their knowledge, thou ſhalt form all nature afreſh, and judge our world in righteouſneſs. At that hour when the heavens ſhall vaniſh from the ſight, and this globe, with all that it contains, be burnt up; with what exultations of gladneſs unſpeakable ſhall I pour forth my bleſſings to thee, when the time arriveth in which theſe vaſſals of miſery, freed from thoſe evils which enſlave them; ſhall be adorned with a glorious body, and be changed into thy likeneſs, into the likeneſs of the firſt-born.

LECTURE

Barlow Sculp.

AN AGED MAN
Standing on the Brink of the GRAVE.

From Lavater.

LECTURE VI.

OF THE MODE OF RECONCILING THE LOVE OF OUR NEIGHBOUR, WITH THE KNOWLEDGE OF HUMAN NATURE.

IN this Work I have deſigned to induce man to the knowledge and the love of his kindred mortals. Shall I be ſucceſsful in performing at once both theſe taſks? Does not an acquaintance with human nature annihilate fraternal love, or at leaſt leſſen it? Is it not to the diſadvantage of men in general to be viewed too near? And if they are in danger by this inveſtigation, how can the love of our neighbour be advantaged by it? As an acute remarker perceives novel frailties in mankind, will not their eſtimation be proportionably lowered in his opinion; and as he is buſying himſelf in purſuit of perfection, will he not be in a ſuperior degree quick-ſighted to deficiency, ſeeing that he is actually employed in ſearching after whatever is precious, amiable, perfect in humanity?

A certain poſition of truth exiſts in this obſervation; but it is one of thoſe remarks which being right only in one view, prove a continual occaſion of wrong judgment and miſconception. Certainly it is a fact, that human nature in general is diſadvantaged by too cloſe a mode of obſervation; but it is not leſs true, on the contrary, that it oftentimes profits by being more intimately examined,

and

and that its acquiſitions are even greater than any loſs it may ſuſtain.

Thoſe are not concerned by the enquiry (if there are ſuch men) who muſt of neceſſity advantage by being fully known; thoſe perſons only are ſpoken of who would hazard much, were a deeper acquaintance with human nature to become general. In what place ſhall we find the man whoſe wiſdom has prevented him from diſgracing himſelf by a ſingle folly, whoſe rectitude has elevated him above every danger of conſcientious reproach? or, at leaſt, in what place ſhall we find the man whoſe motives are continually juſt, continually unalloyed? I am of opinion then, that, very few exceptions admitted, humanity is injured by too narrow a ſcrutiny.

Yet I engage to demonſtrate, alſo, on the contrary, 'that human 'nature profits by a nearer examination, and that, conſequently, 'the knowledge of man is reconcileable with the love we owe 'our neighbour;' and yet more, 'that it ought to add freſh 'vigour to this idea.' The ſedulous peruſal of human nature, informs us not only what it is not, and what it never can become, but alſo points out the reaſon, and tells us beſides what it is, and what it is poſſible to make it. An inadequate obſervation of human nature, is the baſis of intolerance. As ſoon as we are acquainted why ſuch a perſon reaſons and acts in the manner he does; or, in other words, when we place ourſelves in his ſituation, or rather, when we can with more facility acquaint ourſelves, in idea of his conformation, the form of his body, his ſenſes, his temparament, his feeling, are not all his actions of more eaſy explication? Are not their appearance plainer and a great deal more natural? Intolerance ſhould thus be no more with regard to every perſon whoſe individual nature is clearly evident, and from that moment, pity takes place of harſhneſs, lenity of anger.

I would not, however, have it underſtood, that it is my intention to defend imperfection, ſtill leſs to attempt the palliation of guilt. Far from it—that which I have advanced is in congruity with certain ſtandards of juſtice generally acknowledged. Thus for inſtance, the irritation which ſprings from paſſion, from an indignity,

dignity, ſeems more excuſable in a perſon of a mercurial turn, than in one of a phlegmatic conſtitution.

Yet it is not ſolely in this particular that the phyſiognomical knowledge of human nature has a favourable tendency to the guilty, they profit by it beſides in another manner. As the painter's eye fixes on a thouſand minute ſhades, a thouſand reflections of the light, which eyes leſs experienced do not perceive, ſo the phyſionomiſt diſcovers in our nature, exiſting and poſſible perfections, which are totally hid from thoſe who are inclined to depreciate and revile mankind, and continue oftentimes imperceptible, even to the view of thoſe perſons who conſider more favourably of their brethren.

It is experience which animates my voice. The virtue which as a phyſionomiſt I perceive in man, wholly ſecures me as to the vice I alſo diſcover in him, and relative to which I ſay nothing. The further I inveſtigate man, the more I perceive in him a nature, a juſt balance of faculties, the more I am ſatisfied that the ſpring of his crimes is good in itſelf; or in other words, what makes him vicious, is a power, a motion, an impulſe, an elaſticity. whoſe non-exiſtance would doubtleſs hinder much wickedneſs, but would alſo prevent many virtuous exertions; whoſe exiſtence, in fact, cauſes much evil, but yet contains a power of good overbalancing in an indeſcribable degree.

If a man is guilty of the ſlighteſt piccadillo, an univerſal outcry is directly heard, which ſullies his whole reputation, blaſts his name, cruſhes the beautious fabric of his fame. This perſon, whom all ſociety has prejudged, the phyſionomiſt examines, and flatters villainy—no; apologies for the guilty—He does not even do that. What modes does he purſue then? The phyſionomiſt will addreſs you aloud, or only whiſper: 'Uſe ſuch and ſuch a 'mode of procedure with that perſon, and amazement will ſtrike 'you at the energies you will perceive; he has the ability of exer-'ting in the cauſe of virtue. His countenance is ſuperior to his 'actions; he is not ſo ill diſpoſed as he ſeems. That man's con-'duct is, nevertheleſs, written on his phyſionomy: but that which

'yet more clearly preceptible in it, is the force, the feeling, the 'tractibility of that mind, at preſent under an erroneous bais. 'Offer to that force, which has been the inſtrument of guilt, dif-'ferent views, another courſe of procedure, and you will ſee it 'generate elevated goodneſs.'

To expreſs all in a word, the phyſionomiſt, will offer clemency, whilſt the moſt feeling judge (but who ſhould not poſſeſs a proper knowledge of men) would iſſue the ſentance of condemnation. As to myſelf ſuch has been the conſequence of my inveſtigation of phyſionomies, that, in gaining a cloſer acquaintance with many valuable perſons, my heart is gladdened, invigorated, expanded, at the conſideration of the excellencies of my brother mortals and this has tended to reconcile me to mankind in the abſtract. That which I have now told is exactly conſiſtant with the courſe of affairs, and every phyſionomiſt, who is a man, will participate in my ſentiments.

In like manner as the view of phyſical calamity raiſes, and preſerves the tender feelings of commiſeration, ſo the corruptions of human nature keenly obſerved and felt, excites in the mind a generous and wiſely efficacious pity; and then the true phyſionomiſt, who can be more capable of ſuch feeling; His pity is of the moſt exalted nature; for it refers directly to the hidden, but deep unhappineſs which he perceives in man—unhappineſs not external, but within his boſom. His commiſeration has the wiſeſt effects, for underſtanding that the calamity is within, he does not apply inefficacious palliatives; the medicines he uſes attack every ill at the root, and annihilate them.

This Lecture I ſhall finiſh with an extract from the works of a celebrated writer. It appears as if it had been wrote with the very intention of being inſerted in this place, and may be of efficacy either to eſtabliſh or overthrow what has been juſt aſſerted:

'There was adequate evidence given by Momus of his being 'the God of Folly, when he projected the idea of placing a win-'dow in the breaſt of man. Had the ſcheme been carried into effect, the virtuous would have been the only party injured; and 'this

'this is the reaſon—the vicious being naturally inclined to ſur-
'miſe evil of others, think not that other perſons are more virtu-
'ous than themſelves; and as they do not endeavour to hurt, and
'have an intereſt in keeping terms with each other, they do not
'hazard any thing in the judgment they may naturally form of
'one another. On the other hand, the virtuous are always in-
'clined to judge favourably of their fellow-creatures; and the
'eſtimable light in which they view human nature, furniſhes ſuch
'an acceſſion to their ſtock of felicity, that they would of neceſ-
'ſity became wretched if a window ſituated oppoſite to the hu-
'man heart, in a moment diſſipated that amiable deſception, to
'place in its ſtead the unhappy conviction that they are environed
'by fraud and villainey. The virtuous, then, would have been
'the greateſt objects of compaſſion, could the plan of Momus have
'been put in execution.

Certainly, amiable Spirits! it muſt coſt you many a bitter tear to find that human nature is more corrupt than you could imagine; but oftentimes will your hearts be dilated with joy in diſcovering that they are more virtuous than you once ſuppoſed them to be, when you believed the detraction which deformed, or the premature deciſion which condemned hem.

LECTURE VII.

PHYSIOGNOMY THE FOUNDATION OF ESTEEM AND FRIENDSHIP.

THE union of ſouls is the work of phyſiognomy; cloſe and durable intimacies are formed by it alone, and friendſhip that celeſtial reciprocation, has no baſis more ſubſtantial. That an infidel with reſpect to phyſiognomy, who owns to connection between the internal and external man, ſhould attack with open ridicule what I have advanced, or indulge his witticiſms on it in private, would not raiſe my wonder; but to be the advocate and friend of phyſiognomy, to place a confidence in it, and even then perceive only enthuſiaſm or abſurdity in what I have juſt now aſſerted; this ſeems to me inexplicable. Aſſent and denial are not more at variance.

What a number of countenances do you perceive which poſſeſſes no attractions for friendſhip, which ſeems as little capable of indicating that idea as of raiſing it; and, on the other hand, are there not others bearing the impreſs of love, goodneſs, liberality, candour, on which it is impoſſible to refuſe placing reliance; ſuppoſing it to be a fact, that the ſolid parts of the body mark the proportion of the powers of man, the contours, his intellectual capabilities, and the moveable parts the uſe he generally makes of them; and if in this union I perceive a reference to my own talents, my feelings,

ings, my tendencies, muſt it not enſue that the ſcience of Phyſiognomies may be my inſtructor in the ſelection of a friend? For what reaſon do particular men delight us at the firſt view, and yet more, the more we contemplate them? For what reaſon do other perſons, who are hideous at firſt, ſeem more and more ſhocking as you more cloſely obſerve them? Ultimately, how happens it that thoſe who delighted or offended us at ten paces diſtance, do not affect us in a ſimilar way on a cloſer approach to them?

It is only in the fitneſs or unfitneſs of their phyſiognomies to ours that the reaſon is to be enquired after. If I attempt to trace in another, wit, feeling, intellect, a ſoul unprejudiced and ſteady, or liberality and goodneſs, and one of the characteriſtics I am ſearching offers itſelf to me in one of the moſt accurate (for it bears beyond the poſſibility of contention a diſtinguiſhed character, or elſe there exiſts no ſuch Science as Phyſiognomy, or the diſtinction of objects); if, then, I perceive it beyond the poſſibility of error, ſhall I not be delighted in having diſcovered what I looked for, and ſhall not my heart devote itſelf to the object in which I find it?

O ye infidels to phyſiognomy! preſent to me two men cloſely allied, who actuated by mutual eſteem, impart to each other their ſufferings and their enjoyments, their ſympathies and their information, their ideas and their actions, and we ſhall perceive whether there exiſts any thing diſſimilar between the external of the one and the other. By this I mean the oppoſition of ſtraight and circular lines of a profile remarkably prominent, and one much the reverſe.

For what reaſon was not Charles the Twelfth a favourite with the ladies? how came his courage to raiſe the wonder of his foes? Take notice of the arch which raiſes from the root of his noſe, contemplate his warlike forehead, and you will diſcover the indications of maſculine power, which muſt ſo naturally intimidate the fair ſex, and charm the feelings of military men.

The human race is no doubt, formed in ſuch a mode, that every man may meet with another agreeable to him. But every man does

does not appear to advantage to every man; each perſon has a peculiar mode of obſervation, and appears in a peculiar way, in which alone he can be viewed to advantage. Suppoſing, then, I chance to perceive in any one, uſing for this end means the moſt ready, the moſt facile, the moſt natural, the ſureſt, that is contemplating his exterior, his phyſionomy—ſuppoſing, I ſay I chance to perceive in him powers, qualities, indications, which appear to agree with the wiſhes, with the calls of my ſoul, if I breathe at full liberty his atmoſphere, if there exiſt nothing diſſimilar between his appearance and mine no evident unfitneſs between our characters; a reciproeal impulſe then draws us towards each other, and our friendſhip is built upon the moſt ſubſtantial foundation. Intimacies, which are the conſequence ſolely of intereſt, or circumſtances, vary with theſe, and are, in a ſmall degree, what the connections of kings and princes are in a larger point of view. It is different with the friendſhip which ſprings from a phyſiognomieal agreement, it endures as long as the phyſionomies themſelves.

This maxim enſues, that real friendſhip is not to be acquired by ſolicitation; it indicates want of knowledge either of the real purport of that word, or of the heart of man to ſolicit that any one would entertain a friendſhip for us. I may requeſt the eſteem of and perſon for the reaſon that I have an equitable demand for that ſenſation from every one who bears the ſtamp of human nature; but friendſhip muſt ever be conſidered in a reciprocal point of view. The entreating one to beſtow on us his friendſhip, is, in a great degree, to petition him to favour us with his lips, or to poſſeſs eyes of another kind from thoſe which he really has.

Shall no one, then, make a ſpontaneous offer of his friendſhip, nor aſk the eſteem of another? No perſon can do it with penetration, the phyſionomiſt alone excepted; and to deſire or to offer it is his province alone. Suppoſing it always to be underſtood, that philanthropy, the ties of blood, patriotiſm, the ſenſibilities connected with our domeſtic or civil relations, are not any of them under conſideration, but only friendſhip properly ſo termed? But the interrogation affects not me, or any other particular phyſionomiſt. I am reaſoning generally of phyſiognomieal talents rightly matured in a fit ſchool of action; they only (for at times alſo the ſimple

ſimple phyſiognomical tact, when pure and refined) have an equitable claim to beſtow, or to aſk friendſhip; they alone are juſtified in ſaying, 'We are in agreement;' and they alone are capable of beſtowing enlargement on the germ of the qualities which they obſerve. It was from the faculty of penetrating the ſoul, that the Apoſtles conferred the gifts of the Spirit; and in this way it is, in ſome degree, that the phyſiognomiſt is guided in his diſlikes, his attachments, his friendſhips. A little illuſtration is neceſſary to place this idea in a clearer point of view.

With reſpect to the Apoſtle, what did he perform? The innermoſt receſſes of the heart were diſcovered by him—hidden endowments were perceived by him. Enlightened by the ſpirit of truth, he diſcovered the faculties before inherent in the man, as the future angel is inherent in him, and beſtowed exiſtence and ſtrength on them by the impoſition of hands, or by ſome other indication, which inſured to the proſelyte the gifts he had received and the deſtination to which he was reſerved. Thus, to uſe accurate expreſſions, the apoſtle gave no bounty, he only found a concealed treaſure, which but for his exertions, would have continued of no efficacy. But the being whom the Holy Spirit had animated, who offered himſelf to the view of the proſelyte; his majeſtic look, his doctrine, the mandates of heavenly wiſdom, that ray of the divinity manifeſted in his miraculous acts, inclined the ſoul to belief. Animated by the preſence of the apoſtle, and the aweful impoſition of hands, this faith opened the divine bounty, and the juſt admitted Chriſtian received the Holy Spirit? or, in other expreſſions, the Holy Spirit began to move in him in another way; ſuitable to the organization, and to the ſcenes he was intended for. In order to affect this conſequence, there was neceſſary on the one ſide antecedent characterſtics of ſoul, on the other outward circumſtances poſſeſſing the power of diſplaying the concealed energies; and the ſame may be ſaid of every thing that muſt be animated, that is ordained to move in conformity with novel regulations. In this world, all things are bound to obey the ſame rules and the ſame laws, phyſical as well as moral appearances; natural conſequences the ſame as others which to us ſeem ſupernatural; and terms exactly ſimilar may be uſed as to friendſhip. The phyſiognomiſt penetatres the connection, the fitneſs which another

ther diſcovers not with ſo much quickneſs, readineſs, exactitude, and deciſion. He points them out; and copying the Apoſtle's conduct, argues from the ſeen to the unſeen. Nothing is beſtowed by him; he can only diſcover and unfold that which has been heretofore in being; and on the whole, it is as great an impoſſibility for us to confer a new faculty on man, as it would be to ingraft a new member in his body. That which does exiſt in us is capable of being manured, improved; of ripeneſs, acceſſion: but that which is not, it is impoſſible to produce, or unfold, or perfect. Thus the acquaintance with what exiſts in man, conſiſts in the tracing out the particulars of his education, and the improvement of his intellectual powers; and it is this which governs the ſenſations of eſteem and friendſhip.

What is hidden in human nature manifeſts itſelf in that which is viſible, in like manner as the exiſtence of the Deity is explained and proved by the works of creation. If that which cauſes eſteem and friendſhip, then, be not the phyſionomy, in what can it conſiſt? If that which faſcinates, and that which diſguſts be particularized by no indication, what then is ſuſceptible of indication by marks.

The queſtion will be put, does there exiſt no exceptions? I reply a ſingle one has not come to my knowledge; or, in other words, 'antecedently at leaſt, I have not happened on one indi-'vidual with whom I felt any wiſh to form a union of hearts, 'without his countenance appeared to me a ſurety that I might 'with perfect aſſurance reveal myſelf to him.' And allowing the idea of my being deceived, from that what is it poſſible to conclude; Is it not continually plain, that if every thing in nature poſſeſſes a phyſionomy, man muſt have his? and of courſe that the perſon deſerving of our eſteem and friendſhip, muſt poſſeſs one particularizing him from thoſe undeſerving of thoſe feelings; and if his phyſionomy be capable of being recogniſed, then muſt affection enſue.

Countenance may exiſt whoſe indications are thoſe of unbounded philanthropy, which, ſimilar to the loving kindneſs of the Supreme Being, reaches to the wicked as well as to the virtuous, which

which weeps with emotions of exultation and pity over the juſt and the guilty: with feelings ſo amiable, they are almoſt univerſally eſteemed. Theſe countenances muſt be very rare, but I cannot, on any conſideration, ſuppoſe the impoſſibility of their exiſtence. There may be ſome whoſe character is comprehenſible to a few alone; but they abſolutely belong and ſupply the place of every thing to the few who do underſtand them. Phyſionomies exiſt which excite eſteem and reverence, without attracting to the intimaces of friendſhip; others exciting friendſhip but not eſteem; and, ultimately, others which combine the felicities of both.

That power which gives to man the capability of action, raiſes eſteem; knowledge enforces reverence; the energy which ſupplies fortitude under adverſity excites reverence united with pity; a wiſh to diffuſe benevolence, attracts love; and every one of them, namely, intellect, knowledge, fortitude, and benevolence, poſſeſſes particular indications: therefore, that which excites friendſhip being the conſequence of ſome one of theſe diſtinguiſhments, or of their union (according to the nature or the deficiencies of him who is in purſuit of a friend), muſt be alſo particularized by marks.

In every inſtance, friendſhip does not ſpring from agreement of character and ſentiment: it is founded more on the connexion which is diſcovered to ſubſiſt between my powers and the wants of another, between my wants and his powers. The more theſe powers or faculties, and theſe wants or deficiencies, are native in his diſpoſition and mine, friendſhip is the more cloſe, faithful, ſolid, and eſtabliſhed on the phyſiono my. In every inſtance where it is ſimply phyſiognomical, ſuperior to all other connexions, except thoſe of the features and the form of the countenance, it is indiſſoluble as the combination of the members of the ſame body, which cannot be diſſolved excepting by outward violence or the power of death.

To ſolicit friendſhip, I am ever tardy; and I am as little in haſte to make an offer of it: and convinced as I feel myſelf, that to be cloſe and ſubſtantial, it muſt be built on phyſiognomical conformity, I have long eſtabliſhed it as a principle, 'In no inſtance to vouchſafe that ſentiment to any perſon, nor to requeſt

'it of him, though it may poſſeſs ever ſo elevated a character for 'holineſs or rectitude, unleſs I ſhould be perſonally acquainted 'with him, or be capacitated to form an opinion of his phyſio-'nomy from Silhouettes or Portraits, which are accurate reſem-'blances.' And, reaſoning upon the ſame ground, 'I proſcribe 'no perſon from my friendſhip without having beheld him, 'though burthened with the moſt hateful imputations, and even 'with a reſemblance of veracity.'

Suffer a perſon to appear, and his preſence will cruſh the wrong or precipitate deciſions, which may have been awarded againſt him. The moſt virtuous of mankind may ſuffer himſelf to be taken in an unguarded moment, and fall into a wrong mode of conduct; he may reſign himſelf, for a time, to a guilty attachment, and the moſt abandoned men may do, or at leaſt mimic, a praiſe-worthy action: but he cannot alter his countenance, at leaſt he cannot change the material parts of it, nor the form of the whole. Theſe are not the produce of the tree, but the root and the ſtem which yield the produce; and though it be certain, that the tree may be diſtinguiſhed by its fruit, it is alſo true that you may yet form an opinion of the fruit by the tree and the ſtem: but this mode of deciſion is not ſo frequent; it demands and ſuppoſes, perhaps, an energy of inveſtigation rendered acute by uſe; but if we have it in poſſeſſion, it will be a matter of facility to particularize the fruit that has been damaged by chance (inſects may ruin by external attacks the moſt healthy tree). Thus the friend whom the penetrating phyſionomiſt has ſelected, in agreement with the rules of his ſcience, will juſtify that ſelection, though there may exiſt a poſſibility of laying ſome deficiencies, or even ſome vices, to his charge.

LECTURE

LECTURE VIII.

PHYSIOGNOMICAL ANECDOTES.

I.

AN amiable young man's father addreſſed him at their parting interview—'The whole that I requeſt of you, my ſon, is to return to me with the ſame countenance.'

II.

One night, an amiable young lady, who had reſided almoſt continually in the country, and who was remarkable for virtuous and religious ſentiments catching a glance of her own features in the glaſs at the inſtant when, having performed her pious exerciſes, ſhe was going to replace her Bible and take away the light, impreſſed by her own figure, ſhe looked down, and her countenance glowed with the ſenſations of unaffected modeſty. She ſpent the winter in town, encircled by a crowd of flatterers, buſied only with trivial affairs; loſt in a vortex of faſcinating delight, ſhe forgot both her Bible and her habits of devotion. In the ſpring, this young lady reviſits the country, and entering her chamber, advance towards the place where her Bible lay, preſents herſelf before the

glaſs, and changes colour at the view of her own features. She removes the light, throws herſelf upon the ſopha, then upon her knees, exclaiming—'Juſt Heaven! I do not recognize myſelf 'again. In what manner am I altered! My countenance car-'ries the indications of a wretched vanity. How could they ſo 'long eſcape my notice?—Yes, it is in the receſſes of a calm re-'tirement, in the delightful performance of religious and moral 'duties, that every veſtige of them muſt be obliterated.'

III.

'May I die, if that perſon is not a cheat, ſaid Titus, talking of the prieſt Tacitus;', I perceived him, in the performance of 'his office, ſob and cry three time when there was not any thing 'to affect his feelings, and avert his countenance ten time to hide 'a ſmile when wretchedneſs or villainy was mention.'

IV.

A phyſionomiſt was queſtioned by a ſtranger—'At what price 'do you eſtimate my countenance?' With much fitneſs he anſwer ed, 'That to place a value on it was not an eaſy taſk.'—'Its 'value is fifteen hundred crowns,' ſaid the perſon who aſked the queſtion; 'for that money I have juſt borrowed of a man who 'was unacquainted with me, and credited me ſolely on my phy-'ſionomy.'

V.

The anecdote which enſues is extracted from a work called "Eloges des Savans:"—'A ſtranger, whoſe name was Kubiſſe, 'croſſing a hall in the houſe of M. de Langes, was ſo affected 'with the view of a portrait which was hanging there with many 'more, that he neglected following us, and ſtaid reflecting on the 'picture. Seeing that Mr. Kubiſſe did not join us in the ſpace 'of a quarter of an hour, we returned to look for him, and diſ-'covered him with his eyes ſtill faſtened on the portrait. "What "is your opinion of that portrait?" ſaid Mr. Langes to him. 'Does ſhe not ſeem a beautiful woman?"—"Yes," anſwered Mr.

Barlow sculp.

BENEVOLENCE *relieving* MISERY.

from Lavater

'Mr. Kubiſſe; but if that portrait be a reſemblance, the perſon "it is intended to repreſent has a diabolical mind: ſhe muſt be an "infernal wretch." It was the picture of Brinvilliers, the famous 'poiſoner; nearly as celebrated for her perſonal charms, as for the 'attrocity of the guilt for which ſhe was burnt.'

VI.

One day, a friend of Count T. who lives at W. called on that nobleman, with an aſſumed tranquility on his features. The occaſion of his interview being over, he was going to retire. 'I 'cannot ſuffer you to depart,' ſaid the count. 'That is very re-'markable,' anſwered his friend; 'I am obliged to leave you.'—'You ſhall not quit this apartment;' and ſo ſaying, the count faſtened the door of the chamber. 'In the name of God, what 'can be the intention of this?'—'Becauſe I trace in your coun-'tenance the formation of ſome ſhocking deſign.'—'Who!—I? 'Is it poſſible you can imagine me capable of it?'—'You are 'planning murder, or my penetration deſerts me.' His colour left him at theſe words, he owned that the count's ſuſpicion was but too well grounded; produced a piſtol which he had gotten concealed, and confeſſed to him the embaraſſments which had induced him to frame the horrid purpoſe. The count had liberality ſufficient to free his friend from the diſtreſſing circumſtances, in which the ſhocking deſign had originated.

VII.

BENEVOLENCE RELIEVING MISERY.—*See the Plate.*

One day, a pauper was ſoliciting charity in the ſtreet. 'What 'will ſatisfy your neceſſity?' ſaid a paſſer by, whoſe attention was arreſted by the probity of his look. 'Oh, Sir! How can I 'name it?' ſaid the diſtreſſed perſon. 'Beſtow what you think 'fit, I ſhall be contented and thankful, be it ever ſo little—'No' ſays the phyſionomiſt; 'tell me how much you have occa-'ſion for, and, be it much or little, depend upon it you ſhall have 'it.'—'Give me then—a ſhilling.'—'A ſhilling!—There it is. 'Had you aſked for fifty guineas, you ſhould have had them.'

LECTURE IX.

EXERCISES IN PATHOGNOMY AND PHYSIOGNOMY.

EXERCISE I.

SIXTEEN HEADS IN PROFILE.—*See the Plates.*

WE ſhall diſcover, on a minute and ſeparate inveſtigation of theſe profile, that conſiderable underſtanding is not proclaimed by one of them. This diſtinguiſhment is oppoſed by the mouth, the eye, the forehead, or the chin, or by the general union. Every one of the foreheads, but No. 12, ſeem to me characteriſtic of intellectual imbecillity, and even the one excepted, is not either ſufficiently tenſe, nor ſufficiently curved, in that part adjoining the noſe.

This imbecility has a decided character in the noſes 10, 11, and 16.

It is nearly as conſpicuous in the profiles 4, 5, and 15.

With reſpect to noſes 1, 2, 3, 6, 12, and 13, they are a little above mediocrity.

The

Sixteen Heads in Profile. *Plate II.*

after Chodowiecki and Le Brun. *Plate II.*

after Chodowiecki and Le Brun. *Plate I.*

The eyes, as they are here drawn, abſolutely pourtray nothing that characteriſe genius. The 2, and, what will ſeem perhaps remarkable, the 13, might have the ſame expreſſion, by means of a trifling alteration.

The 5, 10, 11, 15 and 16, are thoſe which diſcover the greateſt weakneſs of mind.

All theſe profiles want energy, particularly in the lower part. However, No. 2 and 11, are rather more weak than the reſt.

In the combination of features in theſe faces, you will preceive a want of agreement and homogeneity; and it is this which produce in every one ſome trait that borders on folly.

EXERCISE II.

AFTER CHODOWIECKI AND LE BRUN. (A) *See the Plates.*

1. A changeling, who wonders and laughs without a cauſe.

2. The calm and reflecting ſatisfaction of a good man, the under part of whoſe face is rather inſipid.

3. A child already anticipating manhood, whoſe face expreſſes too much attention, but not enough of ſoftneſs. The calmneſs which dwells on his lips is momentary, and belongs not to the character.

4. A devotte whoſe attention is ſtrongly excited. This face has an expreſſion of ſatisfaction, but it wants wiſdom and energy. The under part of the noſe has nearly a character of imbecillity.

5. The mouth is ſenſeleſs, and forms a ſhocking contraſt with the maſculine character of the other features.

6. An air of aſtoniſhment and ſtupidity, of ſatisfaction, of ſoftneſs. There is nothing in the whole face, except the tip of the noſe, that bears the impreſs of judgment.

7. Profile of a valuable houſe-wife, a lover of order and cleanlineſs, and ſuſceptible of delicate ſentiments.

8. The prudent, and affectionate curioſity of an aged matron, active and experienced.

9. A face void of force and expreſſion; but poſſeſſes goodneſs without elevation.

10. The forehead and noſe indicate ſomething of judgment—all the reſt is very trifling.

11 Careleſſneſs and ſenſibility. This profile conveys the idea of a goſſiping old coquette.

12. The upper part of the face indicates goodneſs, but deſtitute of elevation, and accords very ill with the lower part, whoſe grimace expreſſes terror or contempt.

As for 13, 14, 15, 16, they are ideots; one indeed, No. 16, was naturately judicious, endowed with penetration, enterpriſing, and capable of preſeverance. The traces of his imbecility are very ſlightly apparant only in the lips, and the wrincles of the cheek, which form a contraſt with the bone of the eye, which is ſo ſtrongly marked.

EXERCISE. III.

AFTER CHODOWIECKI AND LE BRUN. (B)

VARIOUS EXPRESSIONS OF ANGER AND RAGE—*See the Plates.*

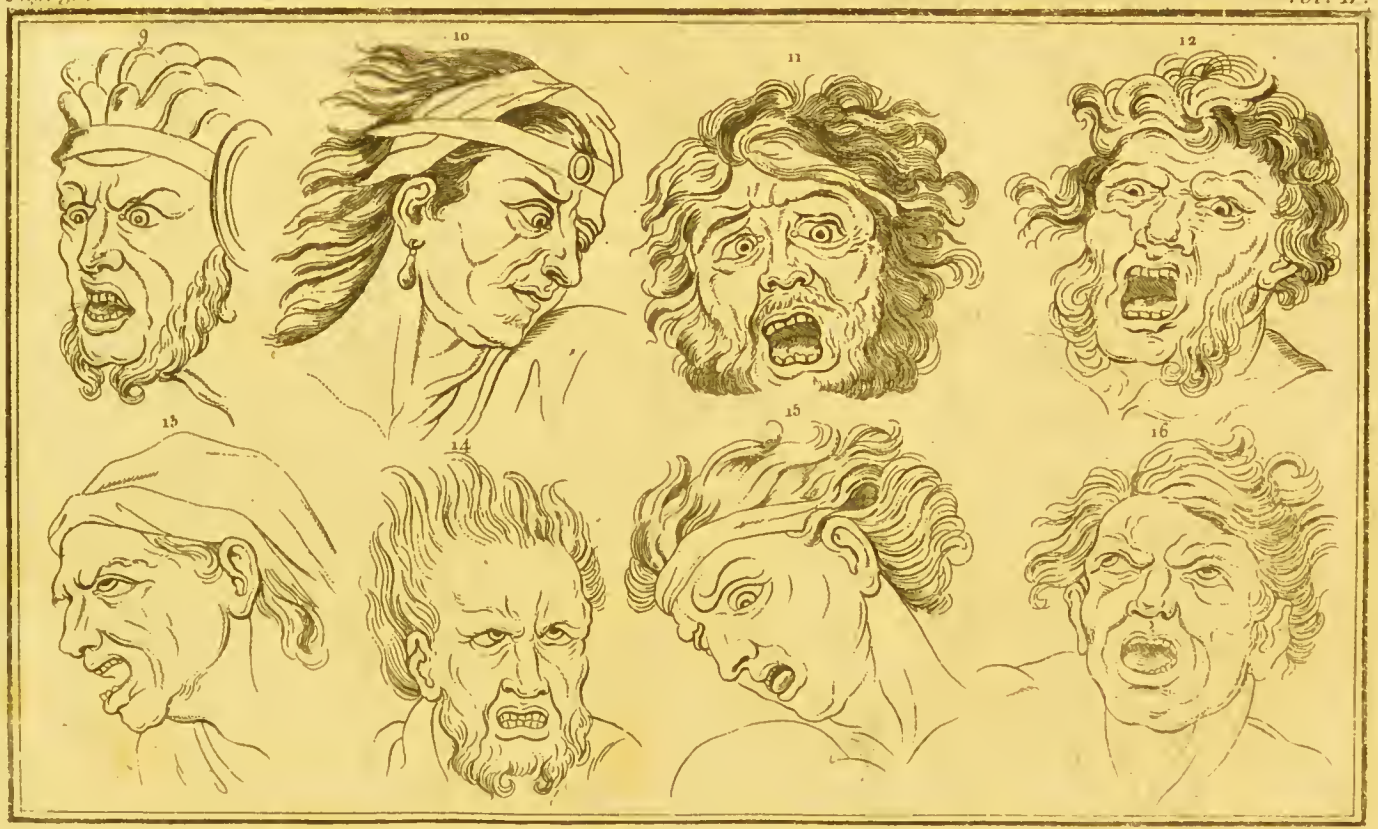
1. The under part of the face expreſſes nothing but ſtupidity.

2. The contempt and fury of a low and impotent mind.

3. The impotent rage and contempt of a madman. The madneſs is marked in the under part of the face.

4 Thea-

after Chodowiecki and Le Brun. *Plate I.*



after Chodowiecki and Le Brun. *Plate II.*

4. Theatrical pompofity and indignation, without force or truth—a fenfual female, whofe face has no mark of diftinction.

5. Theatric fury repreſenting frenzy and deſpair.

6. Here is neither force nor greatneſs: it is the expreſſion of harſh, inflexible, imperious obſtinacy.

7. A maſk of energetic fury—very faulty.

8. A man's face enervated, fallen back into childhood, and who has ſubjected himſelf to unruly guſts of paſſion.

9. An inſufferable countenance—an abſurd mixture of fooliſh terror and factitious rage.

10. A man whoſe character is furious, paſſionate, vulgar, and ungovernable.

11. The exceſs of rage of a low man, ſuffering, and diveſted of energy.

12. The fury of a fool under flagellation.

13. A mixture of greatneſs and triviality—the grimace of a fool and an ideot.

14. This is nothing but a ſimple maſk, which preſents a mixture of pain, rage, and weakneſs.

15. The unaffected fury of a man whoſe mind is deranged by pain, and who had received happy diſpoſitions from nature.

16. Tranſport the effect of pain, in a madman, but who naturally was poſſeſſed of energy.

EXERCISE IV.

AFTER LE BRUN AND CHODOWIECKI (C) *See the Plates.*

1. A head deſtitute of ſenſe; or rather a maſk, ſhockingly drawn, repreſenting the moſt abſurd aſtoniſhment.

2. The terror of a man fallen into inſanity, and who once was not devoid of underſtanding.

3. The ſtupid aſtoniſhment of a child, who, otherwiſe, is not deſtitute of intelligence.

4. The panic terror of a timid character.

5. A character diveſted of energy; a deſpicable woman, a fool and a coquette.

6. The expreſſion of pity upon the face of a perſon who naturally poſſeſſed greatneſs, but now degraded by ſenſuality and indolence.

7. The ridiculous amazement of one born a changeling.

8. Aſtoniſhment devoid of intereſt, in a man ſunk into inſanity, but who was deſtined to greatneſs.

9. Pitifulneſs in the extreme; an abominable mixture of cunning and ignorance. A man with ſuch a face as this is deaf to the calls of honour.

10. Meanneſs that excludes every generous ſentiment, and which appears incompatible with the upper part of the face.

11. The puſillanimous countenance of a vacant and debauched Phariſee.

12. And

after Chodowiecki and Le Brun.

after Chodowiecki and Le Brun.

Energy and Greatneſs. *Exercise V. Plate F*

after Le Brun & Chodowiecki. *Plate II.*

after Le Brun & Chodowiecki. *Plate I.*

12. An inſenſible and preverſe character—ignorance and roguery.

13. This is the face of a coquette, who arranges her plans, and ſupplies by dexterity and intrigue her want of beauty—ſhe has the air of triumphing in her ſucceſs.

14 Want of energy; aſtoniſhment mixed with a certain degree of attention and intereſt.

15. An honeſt man with an attentive look, who has a very confined underſtanding.

16 Vehemence and diſdain mixed with terror, in a character naturally choleric and impetuous.

EXERCISE V.

AFTER LE BRUN AND CHODOWEICKI. (D) *See the Plate.*

Excepting, perhaps, 14 and 15, all theſe faces want truth and energy.

Fig. 1, 2, 3, are carricatures of three heads expreſſive of greatneſs—maſks of attention excited by aſtoniſhment.

4 The maſk of amazement and weakneſs.

5 The timid aſtoniſhment of an ideot who diſcovere ſome occaſional ſparks of genius.

6. The ſtupid aſtoniſhment of a weak and vulgar mind, which has not always been deficient in point of energy.

7 The aſtoniſhment of a vulgar and injudicious man.

8. The curious attention and profound look of a violent man, but concentrated, and half mad.

9. The vehemence, grief, and exertion, of a perſon weak and ſenſual.

10. The terror of ignorance, on the face of a child, whoſe features are too much formed.

11 The upper part of the face is above the common ſtandard; the lower preſents nothing but the grimace of ſurpriſe and terror.

12. The fright and ſurpriſe of one whoſe conſtitution is delicate, and whoſe mind is feeble.

13 The terror of a man of ſenſuality, endowed with a conſiderable ſhare of imagination.

14. Attention and terror mingled with pity—the upper part of the face is by no means ordinary.

15. The expreſſion of the ſame feelings, on a face which is neither ordinary nor ſublime.

16. Terror and ſurprize, a feeble and infantine character.

EXERCISE VI.

After Le Brun (B) *See the Plates.*

1. The caricature of a great character in which terror is painted.

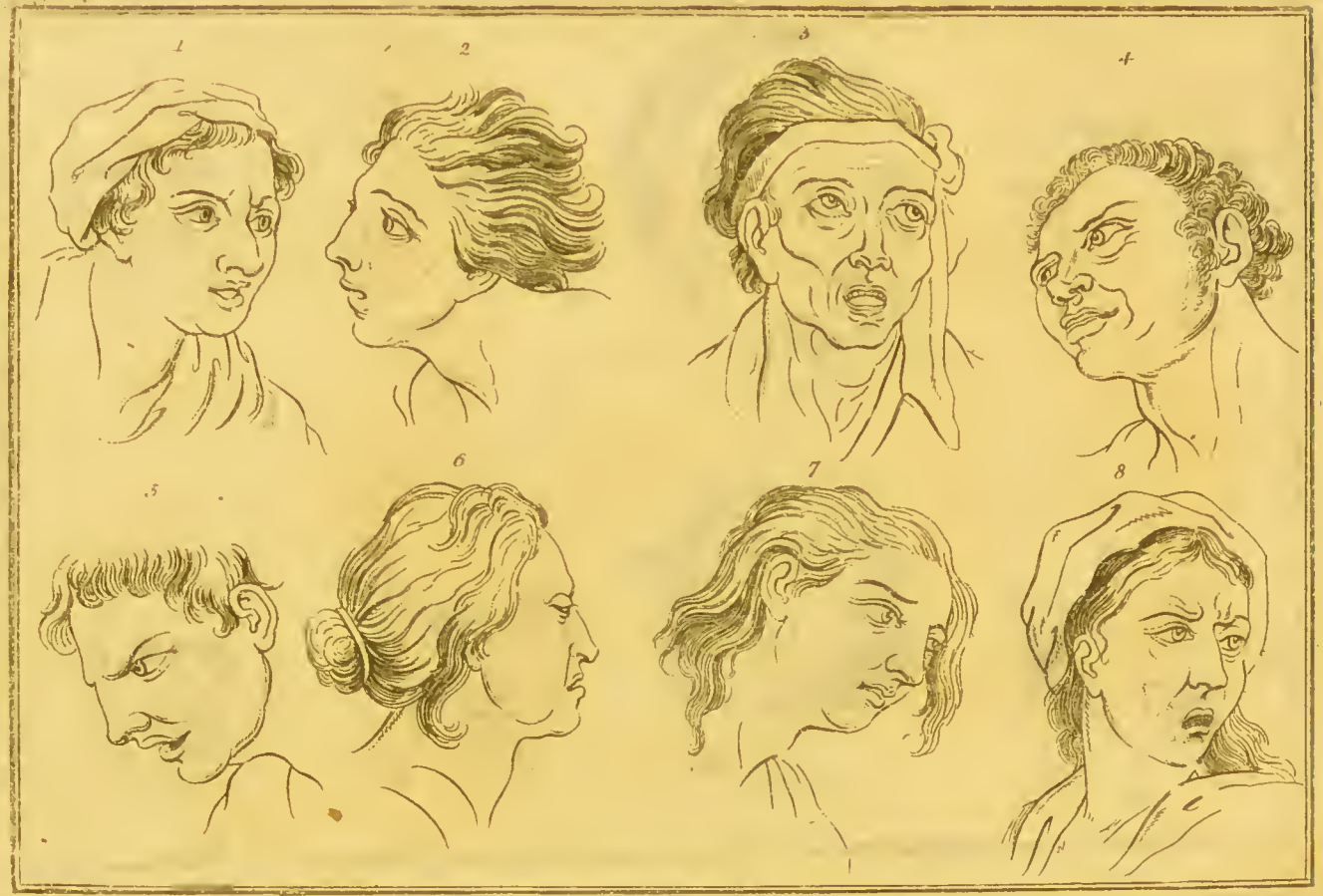
2. The forehead, the upper part of the eyes, nay, even the noſe, mark an energetic character. The grimace of the mouth is that of a man deprived of underſtanding, and ill agrees either with the wrinkles of the forehead, or with the form of the chin.

3. Maſk of a plain face expreſſive of aſtoniſhment and mute terror.

4. Eager

E

after Le Brun and Chodowiecki. *Plate II.*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Barlow sculp.

An Angry, Wicked

MAN.

From Lavater.

4. Eager deſire, animated by hope, in a face replete with goodneſs, but deſtitute of greatneſs.

5. Tender devotion—a character great without being ſublime.

6. Remembrance of ſorrow—a character approaching to ſublimity.

7. The caricature of an open and liberal character. Elevation and goodneſs are conſpicuous in the eye, and upon the upper lip.

8. The caricature of an exalted character, particularly in the upper part of the face; while the lower part expreſſes only weakneſs. It alſo has the appearance of one that muſes, and preſents the traces of recovery from terror.

9. A look fixed, but indifferent—a character weak and childiſh.

PORTRAIT OF A MAN WHOSE CHARACTER IS SAVAGE AND COMPLETELY WICKED.—*See the Plate.*

The oppoſite Portrait expreſſes the rage of a man whoſe character is barbarous, tempeſtuous, and infernally wicked: he is deſtitute of internal energy, and diſpoſed to advance inſolent pretenſions.

EXERCISE VII.

AFTER LE BRUN AND CHODOWIECKI. (F) *See the Plates.*

1. An expreſſion of fright, joy, and ſtupidity in an ordinary face.

2. The upper part of the face is good; the lower is middling. Take it altogether, it is expreſſive of attention mixed with intereſt and terror.

3. The

3. The terror of a man contracted and weak in every ſenſe.

4. The ſenſeleſs attention of a low-bred fellow, whoſe head is totally void of ideas.

5. He ſeems to liſten with the intereſt of compaſſion This face and in particular the upper part, has a character of greatneſs: the lower announces feebleneſs and faintneſs.

6. A portion of terror mixed with pity and contempt—a weak and trifling perſon.

7. Carricature of a great and noble countenance; and, at the ſame time, the caricature of Attention and Intereſt.

8. Fear, terror, and vexation, in an ordinary and very weak woman.

9. Maſk of impotent contempt of Envy.

10. Caricature of a perſon, who without being great, diſtinguiſhes herſelf by an honeſt and ſerviceable character. The large eye, and ſmall noſe, form a ſtriking contraſt, and every contraſt is a caricature.

11. The grimace of terror on the face of a woman fallen into inſanity, who once was neither in want of ſenſe nor of goodneſs.

12. The grimace of a madman who has long ſince ſpent his force and whom nature had deſtined for a lunatic, with ſallies of an oirginal caſt.

13. The expreſſion of violent diſguſt on the face of a common man.

14. The maſk of rage and contempt—a middling character, rather feeble than energetic.

15. Caricature of a changeling ſunk into inſanity through debauchery

16. A

G

16. A melancholy madman, who had great diſpoſition, penetration and depth of thought ; but whoſe mind was not ſyſtematic.

EXERCISE VIII.

After Le Brun and Chodowiecki. (G) *See the Plates.*

1. A mixture of pain and ſorrow in an ordinary character.

2. Excepting the tranſition from the forehead to the noſe, there is much greatneſs in the upper part of the face, down to the lower extremity of the noſe. The eye bears the impreſs of genius. The under part, on the contrary, is a perfect caricature. There is a contraſt between the lips ; they have not a true and determinate expreſſion : however, it is eaſy to ſee, that they ought to indicate fear, terror, and attention.

3. The ſorrow of a mind poſſeſſed of elevation and ſenſibility. Here, however, as in moſt of theſe heads, the noſe is badly drawn, childiſh and without meaning.

4. Sorrow that reflects. The upper part of the face has in it ſomewhat diſtinguiſhed, while the lower announces a character weak and ordinary.

5. Though this head is extremely defective in the drawing (the eyes, for inſtance, are not equal), it pourtrays the diſtreſs and ſympathy of a virtuous perſon, but weak.

6. Exceſs of affliction the effect of tenderneſs—a ſtate on the brink of fainting.

7. Sorrow, confidence, reſignation, hope.

8. Caricature of a diſtinguiſhed countenance, the torment of unfortunate love.

9. The

9. The grimace of affliction, mingled with contempt.

10. Affliction and terror of a weak man.

11. The expreſſion of grief and terror on the face of an infant too much formed, and who announces no great fund of goodneſs.

12. Diſtraction, wildneſs, hope, have ſucceeded ſorrow in this face, the loweſt part of which announces at leaſt weakneſs.

13. Profound affliction and grief in a great character.

14. A wretched caricature of a *Mater doloroſa*, who far from poſſeſſing ſenſibility, is only ſenſual.

15. Serene and exalted grief in a great character, which nearly approaches the ſublime.

16 The aſtoniſhment of a timerous and inquiſitive ſimpleton.

PROFILE EXPRESSIVE, OF ENERGY AND GREATNESS. *See the Plate.*

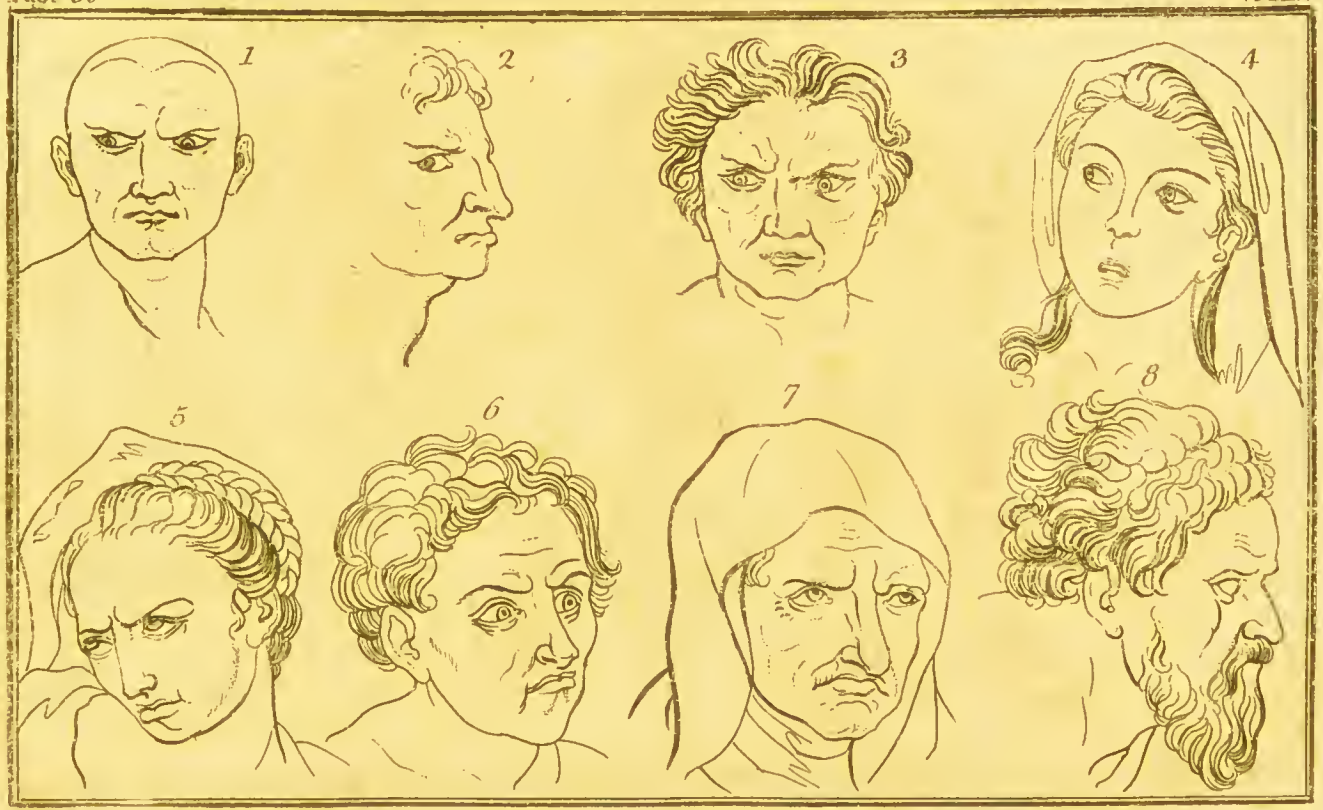
The oppoſite profile is after the original of Exerciſe v. Plate F; but how much more energy and greatneſs you may diſcover here; Attention, pity, indignation againſt the author of the ills he commiſerates, are much better marked in this face. He *can* and he *will*. No one will eaſily undertake to reſiſt him, What penetration in the eye and the noſe! There is in the upper lip a kind of weakneſs, a perfect contraſt to that ſtrongly marked chin, and the whole upper part of the face.

EXERCISE IX.

AFTER LE BRUN AND CHODOWIECKI. (H) *See the Plate.*

1. Impotent terror and anger. The noſe is weak and unimpaſſioned.

2. Con-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2. Contempt, horror, threats—a character harſh, inſenſible, and inexorable.

3. Anger and terror in the upper part of the face: the under has almoſt all the coldneſs of indifference.

4. The wretched deſign of a face which expreſſes the terror of a mind timid and deſtitute of energy.

5. Exhauſted rage, contempt, deſpair. Were this face in a ſtate of reſt, it would have nothing of greatneſs.

6. The factitious ſcorn either of an ideot but who was not one from his birth, or of a man who affects an inſolent and contemptuous air.

7. The upper part of the face ſuppoſes experience, and activity in a good cauſe: the noſe is very ordinary. The lower part, and particularly the mouth, expreſſes the contempt of a feeble mind.

8. The look of envy and contempt: a character harſh and unrelenting; and, if we may judge by the under part of the face, an rdinary underſtanding.

9. The dreadful ſituation of an ordinary man, a prey to exceſſive agony.

10. The terror of a man whoſe character is naturally energetic, though the lower part of the profile indicate weakneſs.

11 The terror of a man who is extremely irritable, and whom repeated frights have reduced to weakneſs and imbecility.

12. The terror of a child ſavage and violent, and who has ſomething too maſculine.

13. The maſculine face of a woman obſtinate and diveſted of greatneſs: terror is putting her to flight.

14. A faint impreſſion of terror; an indolent and phlegmatic character.

15. Brutal deſire in a obſtinate and vulgar perſon.

16. Irritated and ſuffering, he is incapable of bearing up againſt the pain which torments him.

The noſes in general want expreſſion, and are very indifferently drawn, eſpecially 1, 3, 8, 11, and 14.

Barlow fculp

THE LAST FAREWELL OF CALAS.

From Lavater.

LECTURE X.

THE PRECEEDING SUBJECT CONTINUED.

EXERCISE X.

THE PARTING BETWEEN CALAS AND HIS DAUGHTER.
See the Plate.

The large print of Chodowiecki, from which theſe two figures are taken, is in my idea, one of the moſt-expreſſive and moſt perfect of productions. What truth runs through it! How much of nature! what a charming combination!—Force without harſhneſs, delicacy free from every thing like affectation, expreſſion in the whole and every part taken ſeparately: contraſt in the characters unity, harmony in the compoſition? and always, always truth and natrue, to ſuch a degree, that it never once occurs to the mind that the ſcene, the arraingment, that a ſingle perſonage, or that the ſlighteſt circumſtance is imaginary. Nothing exaggerated and yet all is poetical!

You abſolutely forget that it is a picture; you ſee the objects themſelves, feel tranſported into the dungeon of the innocent ſuf-

ferer, ſympathize with him, wiſh to throw yourſelves into his arms to expire with him, and even to die for him.

Among the excellences of that aſtoniſhing production, nothing, is to be compared to the old man and that one of his daughters, who, ſilent, and on the pointof fainting, ſupports herſelf by leaning upon him.

This part of the picture I have cauſed to be copied, enlarged, and engraved, in order to procure for part of my readers ſome moments of delicious ſadneſs.

The copy has loſt in ſome reſpects; it has gained in others Contemplate that affecting group. Does not the face of the old man diſcover evident traces of that candour, that noble ſimplicity, that confidence in God, which dwell with innocence alone; The copy, perhaps, repreſents ſtill better than the original, the internal calm, the paternal goodneſs of the man to whom it would be impoſſible—good God! I will not ſay to be the murderer of a ſon but not to ſave a ſon's life at the price of his own: and the face of the young woman diſcovers a mind fraught with the higheſt honour and ſenſibility, a daughter, a ſiſter the moſt affectionate.

Who ever ſaw ſuch an oppreſſion of ſorrow, which borders on fainting away, but is not as yet a completeſwoom; that grief ſo expreſſive of inability to ſuccour the beloved object; Who ever ſaw theſe more powerfully repreſented, than in the figure of that young perſon leaning upon her father; The eye brows, the eyes, the mouth half open, the poſition of the face, of the hands—every thing cries out—'I am the moſt miſerable creature that ever had 'exiſtence. Is any ſorrow like unto my ſorrow;"

Now compare the face which ſo well expreſſes dejection, deſpondency, with the face, ten times more eloquent ſtill, of the venerable old man, There is was a woman, here it is a man; there it was the daughter, here the father. From the bottom of that heart fatigued, overwhelmed, a rill of conſolation ſprings up; his looks, his mouth expreſs it; it paſſes from them into the extinguiſhed, the almoſt cloſed eyes of his inconſolable daughter.

Oceans

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4

Oceans of tears have furrowed thoſe cheeks; he is emaciated, bruiſed with grief: yet a profound peace reigns there ſtill. 'I 'fear God, and have no other fear. I raiſe mine eyes on High, 'from whence my help cometh. My truſt is in the Lord who 'made heaven and earth. Suffer my chains to be taken off; let 'not that tumult, the harbinger of death, alarm you: I regard it 'not—I am innocent; and my Creator, knoweth it. Be of good 'cheer: He, the all-wiſe Creator, comes to my aſſiſtance, who 'knoweth me; and if with one hand he offers me a cup of bitter 'ſorrow, with the other hand will he cheer and nouriſh me.'

I clearly, for my own part, read theſe words on that face, in which innocence, goodneſs, and grief, have blended their ſeveral impreſſions. You may trace in it that father, who always was a father —You may trace in it the man who could ſay as he was expiring on the wheel—'O God! forgive my judges, I am innocent. The man who was worthy of ſuffering, pure from the ſhocking crime for which he ſuffered, unheard of torture; and of being the victim who muſt ſave, in future ages, millions of innocent perſons—a victim, who ſhall appear to us in the world to come irradiated with a glory, inveſted with a form, which no pencil on earth could trace, and which the genius of no poet is able to deſcribe.

EXERCISE XI.

FOUR HEADS AFTER SCHLUTTER.—*See the Plate.*

Four great characters in a ſtate of ſuffering. They do not ſuffer like feeble beings, who are incapable of reſiſting pain; they have combated—but the victory was above their power. Like warriors made invulnerable by fatigue, accuſtomed to ſurmount obſtacles, they braved dangers the moſt tremendous.

1. The

1. The upper part, down to the middle of the nose, borders on the sublime: all the rest possesses greatness, though mixed with harshness.

2. A face neither great nor sublime; but which however, if you preclude that vulgar mouth, is not quite ordinary. The pain expressed by the mouth and forehead has not the character of greatness which distinguishes the forehead and the eye of No. 1.

3. This is not death entirely, but the pain which immediately precedes death. The tip of the nose is rather defective; excepting that, the face is the face of a hero.

4. Pain insupportable in a man judicious, firm, and possessed of self-management, but deficient in ingenuity. The nose belongs to an excellent character.

PROFILE OF THE HEAD OF SAUL.—*See the Plate.*

The opposite Profile of the head of Saul, at the moment of his being struck with light from heaven, and hurled down to the ground, wants dignity, but indicates great faculties.

EXERCISE XII.

AFTER THE MANNER OF POUSSIN*.

Poussin, animated with the spirit of Raphael and the ancients, has thrown into all his characters much energy and greatness: these

* The ingenious Author is mistaken in ascribing this group to Poussin; for it is copied after a picture of P. Mignard known by the name of La Peste.

qualities

Barlow Sculp.

after P, MIGNARD.

From Laveter.

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Profiles of Seven Heads.

qualities are diſcernible in the copies of his pictures, even in thoſe where the outline alone is given. The beautiful group here preſented is a proof of this.

The man full of courage is the moſt elevated figure; but who, ſeized with tenderneſs and dread, is on the point of fainting away: his geſtures already indicate the approach of a fainting fit.

In the figure which ſupports the two perſons who are ſtruck with the peſtilence, there is much more energy ſtill, more reſolution, and more preſence of mind. He is a being of a ſteady and honeſt character, a perſon in whom you may rely on with ſafety; but whom who muſt be careful not to aggravate uſe or indelicately. Though he be not ſuſceptible of real tenderneſs, his candour and ſtability would make him an amiable friend; while his courage, vigour, and inflexibility, would render him a powerful enemy. His ſympathy is great, but compaſſion deprives him not of power to lend his aid.

The head of the fainting ſurgeon is too inaccurately drawn for our making any other remark on it, than that the forehead and noſe preſents traits of a diſtinguiſhed character of a middling claſs, that the fulſome groſſneſs below the chin is by means accordant with the forehead; that the mouth and eye pourtray faintneſs remarkably well.

The character of the female ought not to be thrown into the loweſt deſcription; it is neither great nor little: it poſſeſſes ſome dignity, but it is expreſſive of neither vigour nor genius.

EXERCISE XIII.

PROFILES OF SEVEN HEADS.—*See the Plate.*

1. Goodneſs, ſimplicity, and weakneſs. The cloſeneſs of the noſe to the mouth is a ſign of imbecillity in faces of ſuch a form as this.

this. The hind head pronounces much capability, and records not with the profile.

2. The upper part of the face has ſomething noble and ſprightly; the lower wants expreſſion.

3. Candour, good nature; a character quiet, modeſt, ſincere, and free from paſſion, but weak.

4. Timidity, reſtleſſneſs, inconſideration, with a ſmall degree of ability or powers.

5. This face announces ſomewhat of more underſtanding, and inſpires more confidence than the preceding. That flat noſe, and that half opened mouth, have an expreſſion of timidity; the large chin, and every thing elſe, indicate an honeſt and unſuſpecting character.

6. The forehead characterizes a moderate ſhare of judgment; the eye, noble paſſions and a ſpecies of greatneſs: but the noſe is ordinary, and that wry mouth, the drawing of which is imperfect, indicates weakneſs.

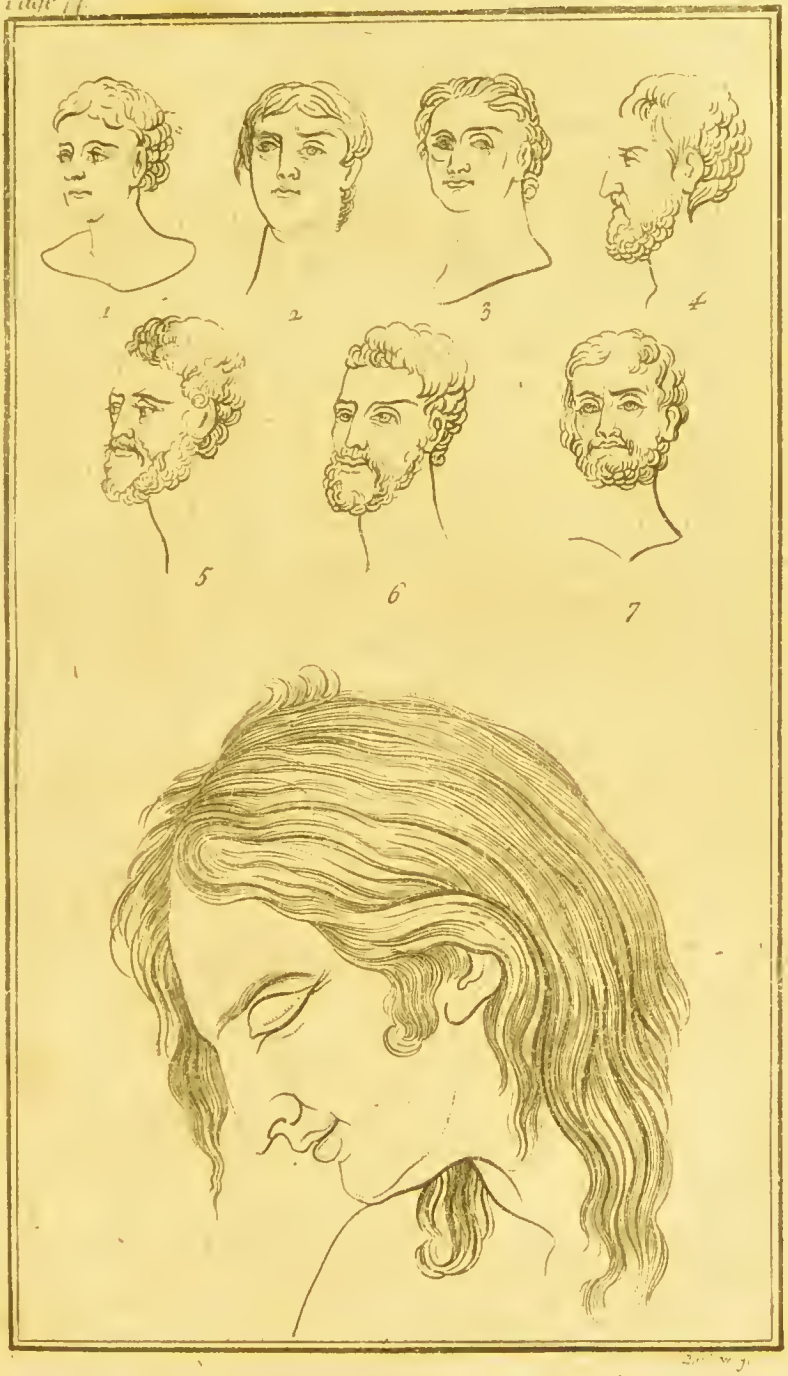
7. The head of a man of genius, badly drawn. Nature had formed and deſigned it well; and if it is not what it ſhould be, the fault muſt be laid on circumſtances: at leaſt, the mouth ſeems to indicate this. It is from the right eye particular, and the eye brow of the ſame ſide, which is placed too low, that we diſcover the head to be faulty.

EXERCISE XIV.

PROFILES OF SEVEN HEADS.—*See the Plate.*

1. The upper part is nearly great. The middle and lower are weak, but with an expreſſion of goodneſs and candour.

2. You



Religious veneration

Saul

See Page 72.

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2. You diſcern at once in the lower part of the face, from the eyes down to the extremity of the chin, a character of ſenſuality, exempt from malice, and a changeling from the womb, but not entirely depraved.

3. The forehead and mouth have a ſlight expreſſion of good ſenſe; but it is impoſſible to overlook the imbecillity which is apparent in the noſe, the eye, and the right eyebrow.

4. The forehead and noſe are ordinary. The eye is greatly ſuperior; the upper lip is ſilly and vulgar, the beard ſenſual.

5. A vigorous temperament. The upper part of the face poſſeſſes ſome dignity, but the under lip gives an air of ſtupidity to the lower part.

6. A character firm, faithful, invariable, at once noble and inflexible. Through the incorrectneſs of the drawing, however, this face exhibits ſome marks of weakneſs.

7. If you except the noſe, the drawing of which too is defective, this countenance is firm, ſteady, manly, cloſe, and not eaſily to be moved.

The head oppoſite bears the impreſs of religious veneration; but the forehead is too much elevated, the tip of the noſe too blunt, the under lip and chin have too little ſignificancy, and their contour is too much rounded, to permit the expreſſion of the whole to reach the ſublime.

EXERCISE XV.

SIX HEADS—*See the plates.*

1. The face of a man ſerious, prudent, moderate, inclined to ſuſpicion, not eaſily to be deceived; capable, however, of a prompt tranſition from reaſon to folly.

2. A character in which goodneſs, gentleneſs, dignity and innocence are predominant; but too liable to the ſeduction of dangerous, if not criminal, complaiſance

3 The character of a man of vehemence, harſhneſs and inſolence; exact, punctual, and prudent even to miſtruſt—without being always under the government of ſound reaſon.

4. The face of a man cunning in the extreme, dexterous in the diſcovery of ſecrets, and capable of gaining his end by indirect methods; without deviating, however, into the path of falſhood or wickedneſs: he is judicious, ſerviceable, active, and too intelligent to become a dupe.

The two heads at the bottom of the plate, eſſentially different in point of character, are neither of them, however, mean or ordinary. The one that is placed behind expreſſes moſt complaiſance; the other, more firmneſs and reſolution. The piercing look of the latter, that eye ſo ſtrikingly marked, the large noſe, that mouth and chin, denote a man of ſingular probity and energy, but ſomewhat haughty, and with whom you muſt not venture to tamper. The profile whoſe forehead is covered, indicates ingenuity, eloquence, benevolence—with a ſlight tincture of vanity.

EXERCISE XVI.

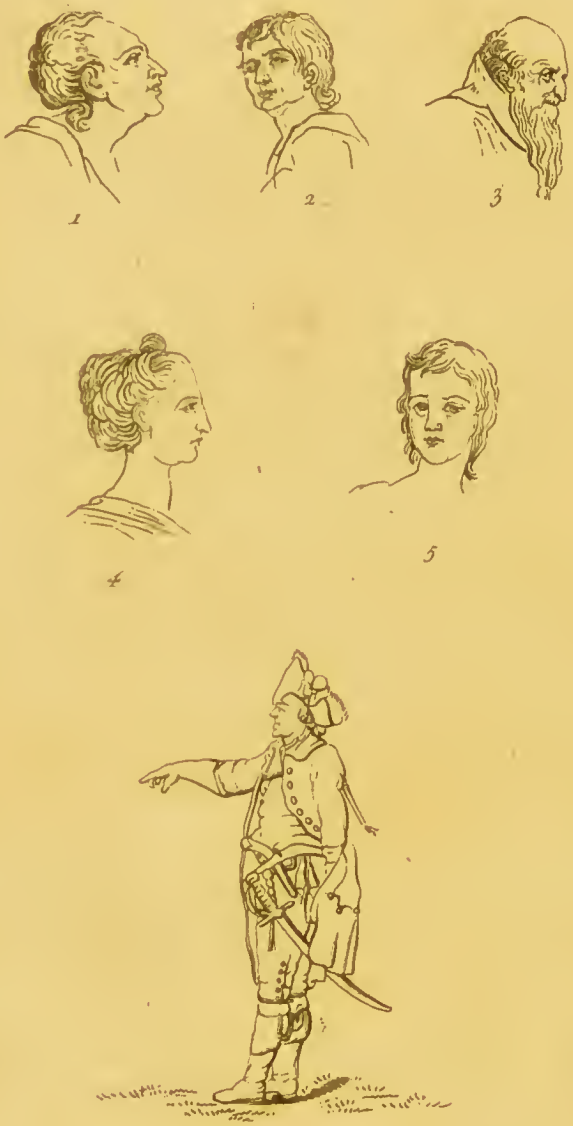
FOUR HEADS, ONE WHOLE LENGTH.—*See the Plate.*

1. A ſingular mixture of wiſdom and weakneſs. The form of the head, the poſition of the forehead, and the noſe, ſeem to indicate ſagacious character—yet it is impoſſible to beſtow on that face the eſteem which true wiſdom commands.

2. That downcaſt look, if you except the lower contour of the noſe, expreſſes attention ſtrongly ſupported, and wiſdom far ſuperior to the figure which precedes it.

3. That

Figure after Raphael.



Weakneſs, preſumption, inſenſibility

3. That ordinary and ſenſual contenance was not naturally ſtupid, but it has been neglected and left uncultivated. There is ſomething in the mouth and in the eye which affords a preſumption of natural talents.

4. The upper part is not abſolutely vulgar; but the under denotes a weak character, a heart cold and unſuſceptible of kind affections.

What dignity in this figure after Raphael! What ſimplicity in that air of attention! The forehead, the noſe, the mouth and eye, the mien, the attitude—are all expreſſive of a character ſage and given to reflection, which does not, however, reach the ſublime.

EXERCISE XVII.

FIVE HEADS, ONE WHOLE LENGTH—*See the Plate.*

1. Is the head of a man of genius half mad. Were the noſe more prominent, the upper lip brought rather forward, the chin leſs rounded and more diſtended—they would correſpond better with the fore and hind head, which bear infallible marks of genius.

2. This head, which is not in other reſpects ordinary, preſerves a certain air of childiſhneſs, and betrays a diſpoſition to pleaſantry and playful miſchief.

3. Is a true Capuchin countenance, and of a good ſort. The noſe is not ordinary, and the whole head in general indicates a character, not of greatneſs, but of firmneſs and ability.

4. We have here an expreſſion of weakneſs, ſo much the more difficult to be determined, that this profile is not an ordinary one, and that you are under the neceſſity of allowing it a certain degree of dignity, probity, courage, and firmneſs.

5. Here is one of the faces whoſe ſimplicity riſes almoſt to the ſublime. You read in it a clear and ſound underſtanding, but not ſagacity properly ſo called, nor the ſpirit of analyſis: it likewiſe indicates a character of integrity, and ſolidity of judgment.

In the other figure, weakneſs preſumption, inſenſibility; but it needs no commentary.

EXERCISE XVIII.

FIVE HEADS—*See the Plate.*

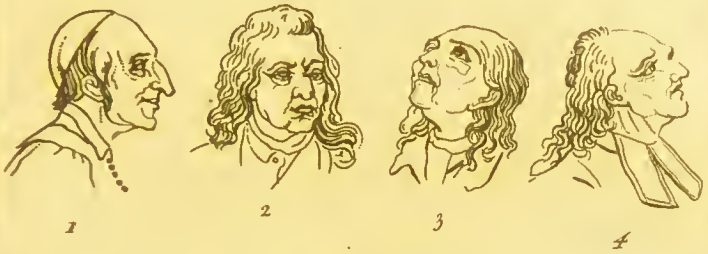
1. The caricature of a face cunning, artful; eager, cold, indifferent, yet curious and aſſuming. It preſents that air of ſillineſs, only from the defectiveneſs of the drawing.

2. Little eyes, with a noſe of ſuch length and breadth, and a wry mouth, lead us to preſume a character extremely contracted, and a mind hardly ſuſceptible of cultivation.

3. 4. Penſive contemplation, without energy and without an object. Both of them announce good natural diſpoſitions and in this reſpect deſerve a preference to the two which precede them. 3, without being great, is by no means a man of the loweſt order.

The other head had been formed for wiſdom, but it is left unfiniſhed. The forehead has almoſt the impreſs of genious. The eyebrows and upper part of the noſe, the left eye, the mouth conſidered apart, the outline from the right cheek-bone down to the extremity of the chin—all theſe promiſe conſummate wiſdom, depth of underſtanding; but this is contradicted by the tip of the noſe, the upper eyelid, and an undefinable ſomething about the mouth, and which muſt be aſcribed, perhaps, to its poſition, which is too oblique relatively to the reſt of the face.

EXER-



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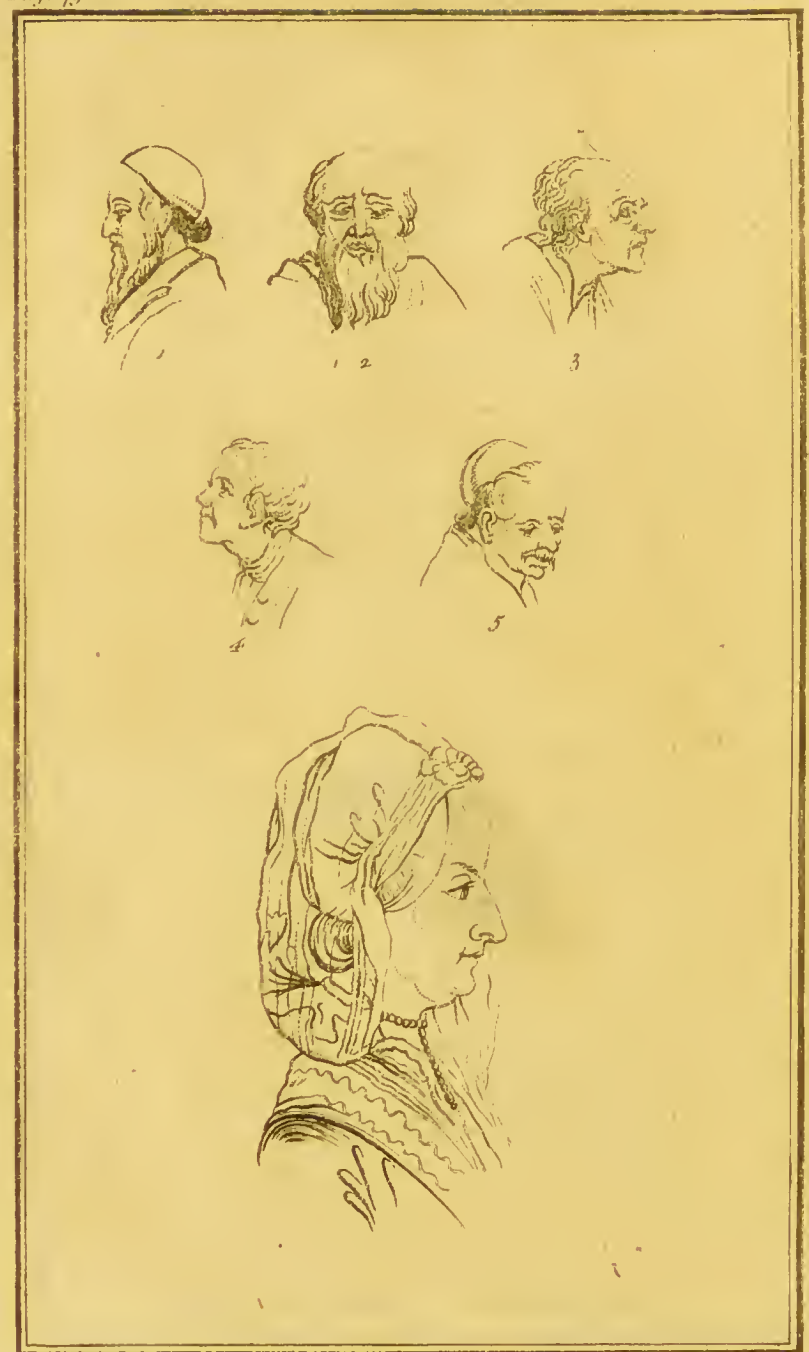
Head after Holbein.



A diſtinguiſhed face.

EXERCISE XIX.

SIX HEADS.—*See the Plate.*

1. Low ſuperſtition, with a tendancy to intollerance: this perſon, without ranking among the very narrow-minded, is incapable, however, of acquiring very extenſive knowledge.

2. A countenance ſly, but compoſed, and which has nearly an expreſſion of goodneſs. To faces of this ſort is annexed the tact which ſerves to unmaſk the hypocrite.

3. The terror of a man weak and ſeized with madneſs, but who was not naturally deſtitute of ſenſe.

4. The face of one born an ideot, but good-natured. Abſtracted from the other features, I deſcern at once in the forehead, and the exterior outline from the tip of the noſe to the lower extremity of the neck, evident marks of imbecillity.

5. A mixture of harſhneſs, malignity, and childiſhneſs. The laſt has its ſeat in the contour of the forehead, the malignity in the eye and mouth, harſhneſs in the under lip and chin.

The female profile, degraded by the hand of an unſkilful artiſt, is that of a diſtinguiſhed face, capable of forming and executing great projects. The eye and the noſe, which indicate very uncommon ability, required a forehead not quite ſo ſhort, and more firm, and leſs ſoftneſs in the lower part of the face.

EXERCISE XX.

SIX HEADS.—*See the Plate.*

1. The Phyſionomy of a man of integrity and courage, in whom you may confide; but at the ſame time an ordinary face, deſtitute

deſtitute of ſagacity and elevation. The want of greatneſs is particularly viſible in the point of the noſe.

2. The face of a groveling ſordid, cunning, wretch. Though he be at preſent a very contracted being, his natural diſpoſition rendered him abundantly capable of inſtruction. Without being poſitively wicked, he is become contemptible through weakneſs and want of cultivation? and in his actual ſtate, preſents a total want of honour and of internal energy.

3. Impotent coquetry. The eye is ſtrongly expreſſive of paſſion; the mouth, of weakneſs bordering on folly.

4. This face is neither great nor energetic, but it indicates a man poſſeſſed of conſiderable talents, ſuſceptable of taſte and inſtruction, capable of reflection, without the power of profound inveſtigation.

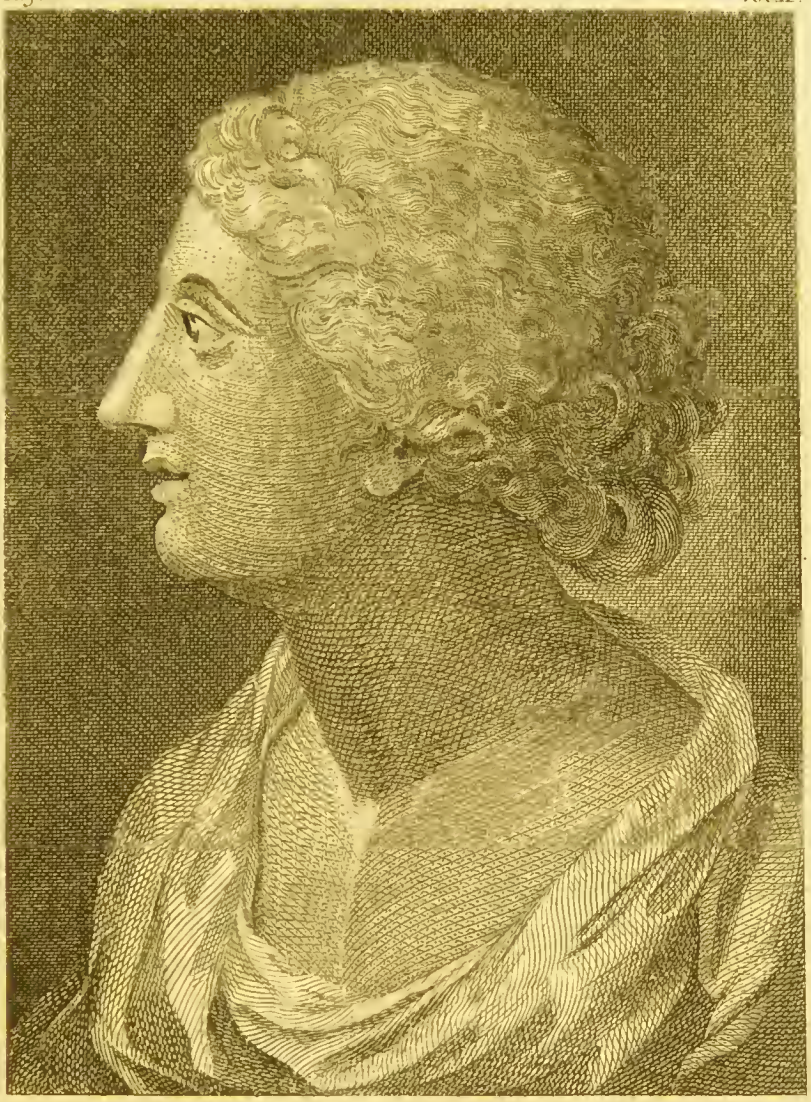
5. The forehead, if I may uſe the expreſſion, has not yet arrived at full maturity; and, conſidered with relation to the mouth, is not ſufficiently furrowed, is too childiſh. It is unneceſſary to obſerve, that this profile of a changeling, indolent and goodnatured: the imbecility is chiefly reſident in the under lip, which advances by far too much.

I alſo preſent a head after Holbein, which expreſſes the profound and contracted ſorrow of a feeling, generous and powerful energetic mind. The forehead and noſe particularly characterize the man of thought.

EXERCISE XXI.

ATTENTION WITHOUT INTEREST.—*See the Plate.*

This profile has the appearance of a greatneſs, of which however it is deſtitute; though, on the other hand, it is not quite ordinary.



Burdon sculp.

ATTENTION, without (real) Interest.

It ſeems to liſten with an attention in which there is a mixture of aſtoniſhment.

The attitude of the head characterizes tolerably well the action of liſtening: the eye expreſſes it ſtill more; and that mouth half open, moſt of all.

But I diſcovered in it neither ſagacity nor real intereſt.

Though it be eaſily diſcernable, that the Deſigner meant to ſhun all littleneſs, and aimed at a greatneſs the image of which preſented itſelf confuſedly to his mind, it is not more difficult to diſcovered, that he wanted ſoul, and was capable of expreſſing the energy of feeling.

This face has neither the expreſſion of calmneſs, nor that of ſtrong paſſion. I ſee in it emptineſs rather than tranquillity, and aſtoniſhment unaccompanied with intereſt.

The forehead, conſidered apart, is not deſtitute of dignity; the noſe too, taken by itſelf, poſſeſſes much greatneſs: and yet, comparing them together, the experienced Phyſionomiſt will perceive a want of harmony and a degree of weakneſs, eſpecially in the tranſition from the forehead to the noſe.

I am no leſs ſhocked at the diſproportion between the length of the noſe, from the eyebrow, and the ſhortneſs of the ſpace between the noſe and the mouth; a diſproportion which produces the impreſſion of weakneſs.

The under chin is two clumſy, it is the caricature of a beautiful chin; it wants both dignity and delicacy.

This figure at the ſame time furniſhes a proof, that mind is not always to be found in every thing that paſſes for beautiful, that has an air of the antique, and approaches to the Greek form. In order to our being pleaſed with a face, and feeling attachment to it, there muſt be united in it proportion, and an obvious expreſ-

ſion

ſion of internal feeling. If it is capable of being moved, it will produce no emotion.

EXERCISE XXII.

SIX HEADS.—*See the Plates.*

There is no one of all theſe heads in which there is not apparent a certain degree of weakneſs, either ſomething too much upon the ſtretch, or a defect in point of harmony.

1. 4. and 5. are naturally weak and ſtupid.

2. Was endowed with happy intellectual faculties. 3. Announces only a very ordinary head.

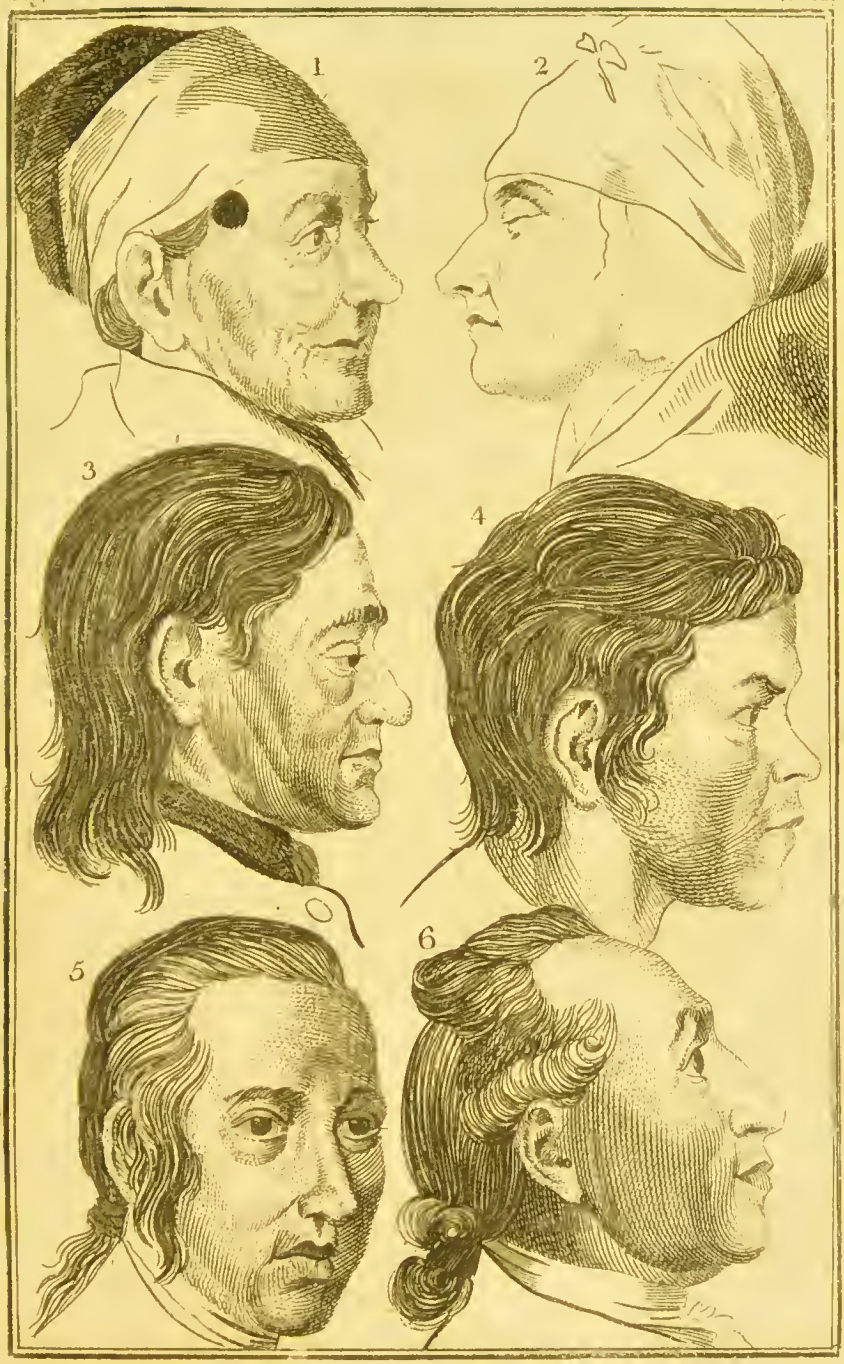
The forehead of No. 6. is one of thoſe which indicate an eaſineſs of tranſition from genius to madneſs. The under part of the noſe, the eye, the mouth, and the chin, are very ordinary. You perceive, at the firſt glance, ſprings too violently diſtended.

Profile 5. is ſtrikingly trivial: the eye is viſibly abſent and inattentive: the month, and eſpecially the under lip, accompanied with a chin ſo blunted, perfectly ſuit a forehead ſo vulgar.

But the ſecond of theſe heads deſerve particular attention. I think I ſee in it the traces of an unfortunate love in a perſon ſenſible of her own value, and who ſtill cheriſhes a tender recollection of the beloved object. This face was much better deſigned by nature than its companion. No. 1. the imbecillity of which is particularly viſible in the traits adjoining to the mouth.

4. Was ſcarcely ſuſceptible of cultivation: when a forehead and noſe ſuch as theſe are found together, they always indicate the nothingneſs and obſtinacy of weakneſs.

3. In the whole of this face there is no one feature ſtrongly marked, and yet it is difficult to determine the ſigns which indicate its weakneſs.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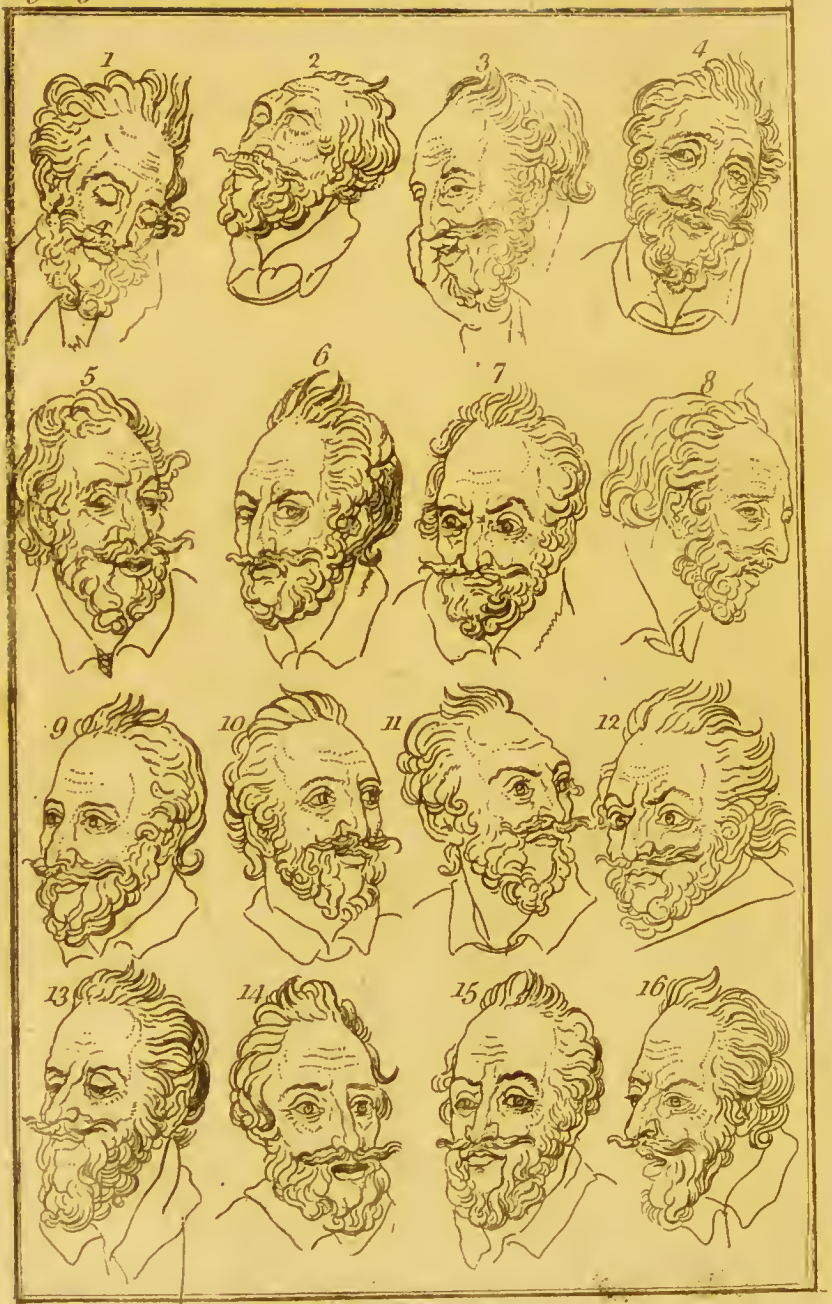
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EXERCISE XXIII.

HENRY IV. AFTER CHODOWIECKI.—*See the Plates.*

Of all theſe heads, there is not one that exactly repreſents Henry IV. but in the whole together you find him to a certain point. It was a difficult undertaking to repreſent a great man in ſixteen different ſituations, almoſt all imaginary. Who could flatter himſelf with ſucceeding but once in tracing a reſemblance worthy of the original? The portrait of great men are ever unfaithful, whether drawn by the crayon or pencil, in a penegyric or a poem: the too much and too little always produce caricatures, and ſtill more a palpable diſproportion between the good and the bad, the great and the little of which their image is compoſed. It is impoſſible to expreſs that which properly conſtitutes their true greatneſs: the primitive fund, the main ſpring, the inſtictive principle which determines and embraces the whole; the particular demand of their character, the *primum mobile*, the directive notion, the medium through which they view objects; all this is too much individual to *unique* in its kind belongs too much to the province of ſpirit to be conveyed by the graver or pencil, by phraſes or poetical images. All that can be ſaid or drawn of a man really great, will never be any thing more than the ſolid maſk of his face or of his character; eſpecially when, reduced to copies, there is no opportunity of ſeeing and ſtudying the original. Perhaps we have before us but the fortieth copy of the face of a great man; and it is undoubtedly certain, that the beſt of them would ſtill leave much to be wiſhed.

We are not therefore going to pronounce judgment upon the man but upon the maſks of him here preſented: then we will ſay 'How great muſt the original have been, then theſe feeble copies which repreſent him in ſituations the leaſt advantageous, convey nevertheleſs evident traces of his greatneſs!

Is it poſſible to look at 1. Henry IV. aſleep, 2. Henry IV. dead, 3. Henry IV. aſtoniſhed, without feeling 'that we have under our 'eye more than an ordinary man?' A heroic tranquillity and firmneſs hover over that countenance. He is 'the Lord's anointed,' againſt whom you put forth your hand at your peril.

Even in examining the faces 4. and 5. that is to ſay, Henry IV. ſuch as he would have been in a ſtate of imbecillity or intoxication—in which the moveable parts, the eyelids, and eſpecially the under lip, are relapſed and ſunk—it is impoſſible to refuſe to the ſolid parts, and the contours, admiration and reſpect.

The real Phyſionomiſt will render homage to the forehead and the noſe, while he fixes a look of regret on the voluntary degradation of the muſculous parts, which form a contraſt ſo ſtriking with the ſolid.

The vexation mingled with diſdain expreſſed in mouth 6, is ill ſuited to that energetic face, though it be in a better ſtyle than the expreſſion of the ſame kind of which we have already taken notice.

7. This countenance repreſents terror and rage, but expreſſes at the ſame time the energy of a hero. The forehead has not ſuch an air of grandeur as thoſe of faces 3. 5 and 11.

8. Indicates a degree of fear, of imbecillity and relaxation.

9. The exterior outline from the hair down to the beard is blunt to inſipidity, which conſiderably diminiſhes the expreſſion of energy and greatneſs natural to that face. In other reſpects, an attention reflecting and ſomewhat reſtleſs is the character of it.

10. Here it is the under lip which weakens the expreſſion of greatneſs; but this is the face of a man courageous, prompt, active.

11. Is ſuperior to the preceding, among other reaſons, on account

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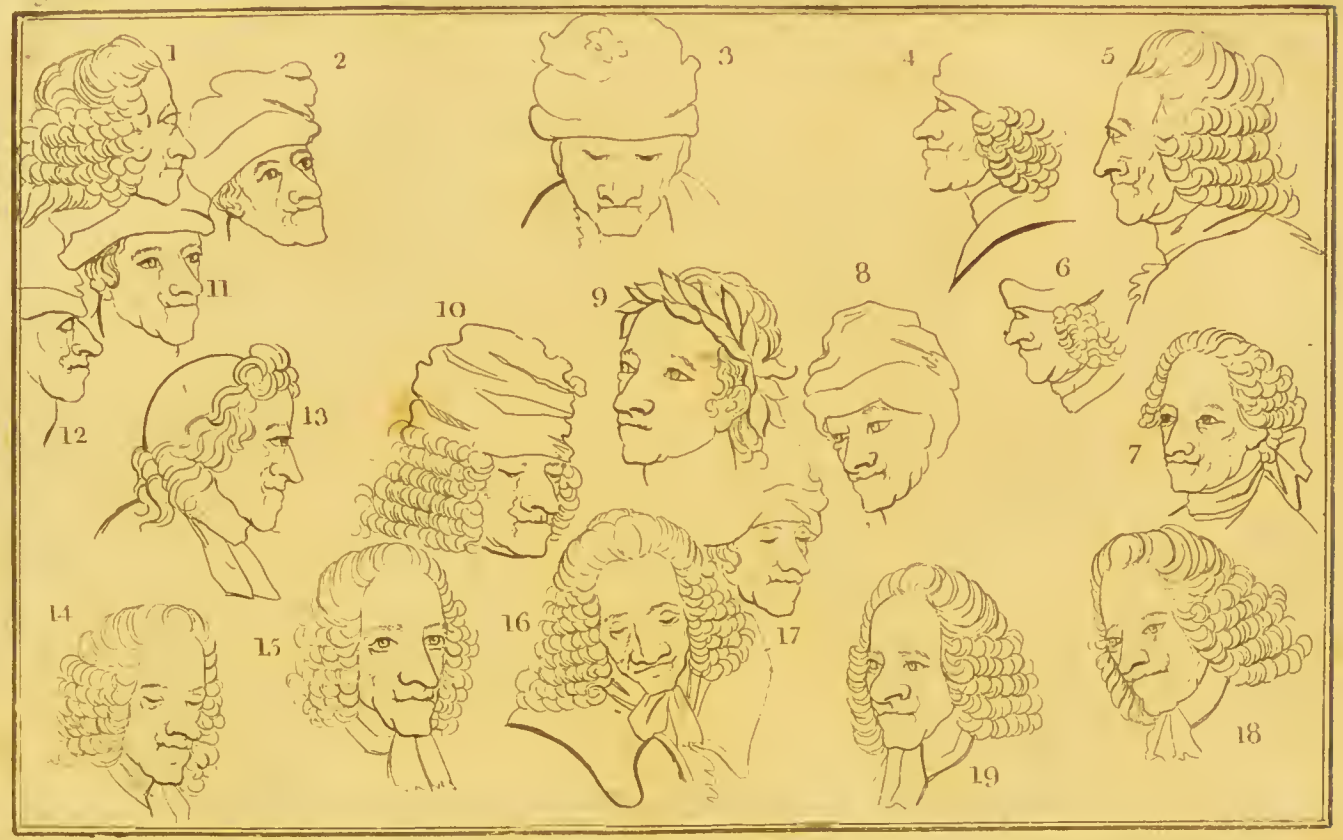
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count of the thickneſs of the upper eyelids. Only the curve of the noſe near the left eye, being a little exaggerated, gives it a certain air of vulgarity. The mouth and chin, the deſign of which alſo is incorrect, are ill aſſorted to the character of greatneſs which reſides in the upper part of the face. The whole together ſeems to expreſs an attentive and firm look, expecting the iſſue of a great enterprize.

12. Announces fear and ſudden fright. Here the month ſtill is weak and expreſſive of nothing.

13. Reflection, reſolution, heroiſm accompanied with prudence; theſe are the diſtinctive characters of the head.

14. The fear and terror legible on the face ſuit no one but a coward, deſtitute of all energy. That cannot be the mouth from which proceeded ſo many memorable ſayings.

15. There is not much wanting here to the face of a great man. A look vague and indetermined expreſſes ſurpriſe mingled with fear and diſſatisfaction.

16. Naturally great, this face is totally degraded, and preſents a mere changling—an image which, realized, would draw tears from the Phyſionomiſt who is the friend of humanity.

EXERCISE XXIV.

VOLTAIRE AFTER HUBERT.—*See the Plates.*

I take it for granted, that theſe thirty-three faces are ſo many caricatures. I am not going therefore to pronounce judgment on Voltaire himſelf, but only on the caricatures of that celebrated Author. It is impoſſible to doubt, however, of the truth of ſeveral traits which conſtantly recur in all theſe faces, hence it may be concluded with certainty, and without ever having ſeen Voltaire, that

he had such a piercing eye, the upper eyelid as little visibly, a nose and chin as prominant as they are here represented. But without intending a censure of the ingenous Artist who drew these heads, I shall observe, that if Voltaire be the author of these works ascribed to him, his forehead must have been differently arched, aud the profile of that forehead must have had a different outline. And this precisely is the fault of most who deal in the art of design: they usually confine themselves to the movable parts, to the looks, or at fartheſt to the contours of the eyes and mouth. I have seen the bust of this extraordinary man (who, if he merits not a name too lavishly bestowed, that of *great*, is at least in the rank of the most distinguished geniuses), and I found the forehead of that bust much more expressive, more energetic, and more bony, than the greatest part of those under review. The Artist appears to have fixed his attention more on the height of the forehead, and the form in general, that on marking all the curves, all the prominences and angles.

Among the foreheads of the adjoining plate, there are certainly several which cannot belong to a great head, and are never to be found with eyes, a nose and a chin of the most energetic character. Observe, for example, No. 5. 20. and particularly 25. The foreheads most in harmony with the whole of the face would be, in my opinion, 16. 19. though this last be too flat aud too smooth.

The character of the eyes is in all these copies nearly the same; a look piercing and full of fire, but nothing gracious in it, nothing sublime. The eyes of faces 4. 5. and 6. are perhaps the least expressive: those of 1, 2. 13. announces most sense, force and genius; they likewise express an ardent desire of arriving at some discovery; those of 10. and 16. characterize the man of thought.

Prepossessing goodness, cordiality, good nature—these are qualities not to be found here: nothing invites to confidence, nothing encourages to self-oblivion.

We behold a personage greater, more energetic than we are; we feel our weakness in his presence, but without being enobled by it:

it: whereas every being who is at once great and good, not only awakens in us a ſenſe of our own weakneſs, but by a ſecret charm raiſes us above ourſelves, and communicates to us ſomething of his greatneſs. Not ſatisfied with admiring, we love; and ſo far from being overwhelmed under the weight of his ſuperiority, our heart, elevated dilates and expands to the reception of delight. Theſe faces are far from producing a ſimilar affect: as you contemplate them you feel an expectation, or rather an apprehenſion, of ſome ſatirical ſtroke, ſome galling piece of raillery; they humble ſelf-love, and daſh down the weak to the ground. Malignity is ſeated in all theſe lips: the curve ⌒ which recurs ſo frequently in the ſeperating line ofthe mouth, is the ſeat of pleaſantry, and one of the cyphers in the great alphabet of Phyſionomies.

As to the noſes, the 18. and 24. poſſeſs moſt truth and ſpirit; 19. and 26. have leſs of theſe than all the others; perhaps the 4. the 5. and the 13. preſent the character on the worſt ſide.

Though we find not in any of theſe faces the expreſſion of goodneſs of heart, of a noble ſimplicity, of and eaſy and indulgen humour, it is impoſſible however to deny, that there are in the writings of this extraordinary man, paſſages which, breathing real philanthropy, excite in us the moſt delightful emotions. Now what there is of truth in the writings or actions of a man, ought to be found alſo in his mind; and what paſſes in the mind ſhould be traceable in his manner, in the face which is the mirror of it. But theſe traits, theſe amiable movements are frequently ſo delicate and in faces which have in other reſpects a ſtrong expreſſion, they are ſo little perceptible in the neighbourhood of features ſtrongly marked, that neither the crayon nor the graver is able to catch them: eſpecially in the hand of an Artiſt who deals in caricatures.

I ſhall finiſh this Lecture by a paſſage from the Author already quoted at the beginning of the Firſt Volume—*Herder.*

'Voltaire—this Author who lived almoſt a century; who has ruled the age he lived in as a monarch; who is read, admired,

and

'and produced as an authority from Liſbon to Kamtſchatka, from 'Nova Zembla to the Indies; light, eaſy, and adorned by the 'graces; giving to his ideas the moſt extenſive range, preſenting 'them under a thouſand different forms, and ſkimming along a 'vaſt region covered with flowers; favoured by his language; 'and, more than all, born in a country and an age in which he 'could turn to account the commerce of the world, his predeceſſors 'and his rivals, the prevailing circumſtances, prejudices and 'foibles of the times; nay, poſſeſſing ſufficient addreſs to make all 'the Sovereigns of Europe contribute to his glory—Voltaire, I ſay, 'what influence over his contemporaries has he exerciſed! what 'light has he ſhed around him! As a Writer, he is undoubtedly 'the firſt perſon of his age. But if he has preached toleration, and 'the pretended philoſophy of humanity; if he has invited men to 'think for themſelves; if he has painted under every amiable form 'the appearances at leaſt of virtue—on the other hand, what indif-'ference, what coldneſs, what uncertainty and ſcepticiſm has he not introduced! Are we great gainers by that ſuperficial erudi-tion which acknowledges neither plan nor rule; by that philo-'ſophy which has not its foundation in morality and true humanity? 'It is well known what mighty cabals were formed for and againſt 'him; it is well known how widely his ideas differed from thoſe 'of Rouſſeau. It is happy for the world, perhaps, that, oppoſed 'to each other, they both ſet up for Reformers. All that is 'thought and felt by a great genius, deſtined of fortune to pro-'duce revolutions, cannot, without doubt, be meaſured by the 'common rule which governs every vulgar ſpirit. There are ex-'ceptions of a ſuperior ſpecies; and almoſt every thing remarkable 'in the world is produced by theſe exceptions. Straight lines proceed always in the ſame direction: they would leave every 'thing in the ſame place, if amidſt the ſtars, which preſerve a 'regular courſe, the Deity were not pleaſed to launch comets alſo, 'which in there eccentric courſe are liable to fall, but rise again ſo 'high, that the human eye is incapable of following them.'

LECTURE.

LECTURE XI.

OF ANIMALS.

A

THE Author of theſe Eſſays, never having made the Natural Hiſtory of Animals a particular ſtudy, muſt leave to the Buffons and the Campers of this age, or the next, the taſk of throughly inveſtigating this intereſting branch of Phyſiognomy.

He will confine himſelf, therefore, to general reflections, and ſome particular remarks which may aſſiſt the Obſerver of Nature in making new diſcoveries, and by which he propoſes in the mean while,

1. To confirm the univerſality of Phyſiognomical expreſſion.

2. To exhibit a glimpſe of ſome of the laws, after which Eternal Wiſdom has formed animated beings.

3. To render ſtill more evident, and more ſenſible, the prerogatives and dignity of Human Nature.

What

What an important point ſhall I have gained, if I am ſo happy as to ſucceed in the purſuit of this three fold object, in what now follows!

B. GENERAL REFLECTIONS.

1. Nature always reſembles herſelf: ſhe acts not arbitrarily, and without regard to fixed laws. The ſame wiſdom, and the ſame power, creates every thing, forms every thing, and produces every variety, after one and the ſame law, one and the ſame will. Either every thing is ſubject to order and law, or nothing is ſo.

2. Is it poſſible for any one not to perceive the differences which characterize the three kingdoms of Nature, as well with regard to internal powers, as in relation to external forms? The ſtone, and the metal, have much leſs internal vital force, and much leſs appearance of vital force put in motion, than a plant or a tree—theſe again much leſs than a living animal—and every ſtone, every metal, every plant, every tree, every ſpecies of animals, nay every individual, has, moreover, its particular meaſure of life and of moving force, as well as an exterior peculiar to itſelf, and which diſtinguiſhes it from every other.

3. There is provided then for the Mineralogiſt, a Phyſiognomy of Minerals; for the Botaniſt, a Phyſiognomy of Plants; for the Naturaliſt and the Huntſman, a Phyſiognomy of Animals.

4. What a proportional difference of force and form between the ſea weed and the oak, the ruſh and the cedar, the violet and the ſun-flower, the germander and the full blown roſe! From the inſect inviſible to the naked eye, up to the elephant, is not the gradation of internal and external character perpetually in exact relation!

5. Run over the whole Kingdom of Nature with a rapid eye—or confine yourſelf to a compariſon of a few of her productions, no matter.

matter which—and you will find in all a confirmation of this truth, That there is a conſtant harmony between internal powers and external ſigns.

6. But if any one be deſtitute of this univerſal ſenſe for the univerſal truth and language of Nature—let him inſtantly ſhut my book. He is utterly incapable of being convinced or inſtructed.

C. DETACHED THOUGHTS FROM ARISTOTLE'S TREATISE ON ANIMALS.

The Treatiſe of the great Ariſtotle on Phyſionomies is, in my opinion, a very ſuperficial and careleſs performance, replete with contradictions; and this is particularly applicable to his general obſervations. You find here and there, however, ideas worthy of being collected. In tranſlating thoſe which I preſent to the Reader, if the letter be ſometimes diſpenſed with the ſpirit of the original, at leaſt, is carefully preſerved.

'Among all the animated beings which exiſt, no one reſembles, as to form, any other being from which it totally differs in reſpect of ſenſitive and active force: ſuch a being would be a monſter.

'Thus, for example, the Groom forms a judgment of horſes, and the Huntſman of dogs, ſimply by the ſight.

'Though there be no reſemblance, properly ſo called, between man and animals, it is poſſible, nevertheleſs, that certain traits of the human face may ſuggeſt to us the idea of ſome animal.

'Soft hair is a mark of timidity; courſe and briſtly of courage. And this characteriſtic ſign is one of thoſe which are in common to man and animals. Of quadrupeds, the deer, the hare, and the ſheep, which are conſidered as among the moſt timid, are particularly diſtinguiſhed from others by the ſoftneſs of their hair; while the ſhaggedneſs of that of the lion and the wild boar correſponds to the courage which conſtitutes their character. The ſame ob-

ſervation is applicable to birds; courage is the property of thoſe whoſe plumage is rough, and the moſt timid kinds are plainly ſuch as have a ſcanty and downy plumage. I quote as an example the quail and the cock.

'It would be eaſy to apply theſe remarks to the human ſpecies. The inhabitants of the North are commonly bold and courageous, and their hair is courſe: thoſe of the Weſt are much more timid, and their hair is ſofter.

'The cry of animals the moſt courageous is ſimple, and produced without any apparent effort: that of timid animals is much ſhriller. Compare in this reſpect the lion, the ox, the dog who barks, the cock who crows his triumph—with the ſtag and the hare.

'Of all animals the lion appears to have the moſt maſculine character: his throat is large; his face ſquare, without being too bony; his upper jaw projects not beyond the under, but is exactly fitted to it; his noſe is rather clumſy than delicate; his eyes are neither too ſunk nor too prominent; his forehead is ſquare, ſomewhat flat in the middle, &c.

'Thoſe who have a thick and ſhort neck are naturally choleric—and are analogous to the enraged bull; ſuch as have a neck ſmall, delicate, and long, are timid like the ſtag.

'Thoſe whoſe lips are thick and firm, and whoſe upper lip covers the under, are changelings—and have analogy to the monkey and the aſs.'——Nothing can be more pitiful and vague than this deciſion. It would ſtill be vague, but have a greater foundation in truth, were it thus expreſſed: 'An under lip ſoft and thin, and projecting beyond the upper, denotes imbecility.'

'Thoſe who have the point of the noſe hard and firm are not capable of much application, and like only ſlight labour—in which they reſemble the heifer and the ox.'—This is perfectly inſufferable: on the contrary, it is in thoſe, and their number is but ſmall, which have the point of the noſe firm, that you find indefatigable activity and perſeverance.

Here

Here I put an end to theſe extracts. The Phyſiognomical remarks themſelves, as well as the pretended analogies, are for the moſt part falſe, and careleſsly committed to writing without being dictated by the ſpirit of obſervation.

D. OBSERVATIONS BY A FRIEND OF THE AUTHOR.

'Every animal poſſeſſes an eſſential quality which diſtinguiſhes it from another. In the ſame way one ſpecies differs from another, not by the ſtructure only; the variety conſiſts alſo in the difference of the leading character in each. This is manifeſted by a particular form, by the viſible ſtructure of the body. Every ſpecies has a character as well as a form peculiar to itſelf.

'May it not be inferred now from analogy, that every one of the principal qualities of the ſoul muſt have its expreſſion in a particular form of body—juſt as every leading quality of animals is manifeſted in the combined form which is peculiar to them?

This leading character, common to a whole ſpecies of animals, preſerves itſelf ſuch as nature produced it: it is not changed by acceſſory qualities, and art is incapable of concealing it: in one word, the primitive fund of the character is as little liable to change as the form.

May it not then be ſaid with confidence, 'Does not ſuch a form 'expreſs only ſuch a principal character?'—It will remain afterwards to be examined, if this rule be applicable to man; if the form which indicates the eſſential quality of an animal, indicate alſo the eſſential quality of the man; it being underſtood that the expreſſion would then be more delicate, perhaps more concealed, more complex.

To determine this queſtion ſatisfactorily, and then to point out the proper mode of application, would be gaining an important point.

But it is evident that the human mind is not limited to a ſingle peculiar quality: it is a world of combined faculties, which croſs and eclipſe each other.

If every quality then be deſigned by a particular form, many different faculties united muſt ſuppoſe quite as many different forms: and theſe forms, blended in the compoſition of an harmonious whole, are of conſequence not ſo eaſily to be deciphered.

SCULLS OF ANIMALS.

The generic difference between man and animals is obviouſly manifeſted in the bony ſyſtem.

The head of man reſts on the back bone—and the ſtructure of the body is ſuch, that it ſerves as a pillar to ſupport the arch which covers it. Into what a ſtately dome riſes the ſcull, that reſervoir of the brain, which occupies the greateſt part of the head! And in the human face, the ſeat of ſo many kinds of feeling, how diſtinguiſhed is the eye, the moſt expreſſive of all the organs, whether its placid look accompanies the graceful motion of the cheeks, or its threatening glance denotes the impetuoſity of anger: or, finally, when it expreſſes any of the intermediate ſhades between theſe two extremes?

Contraſt, now, this ſtructure of the human body with that of animals. In theſe the head is as it were only affixed to the back bone: the brain, the prolongation of the marrow which it contains, has no greater extent than is neceſſary for the action of the vital ſpirits, for the direction of a being merely ſenſual, and which exiſts only for the preſent. For though it cannot be denied that animals have memory, and that they are even capable of making a deliberate choice, it appears nevertheleſs that the former is more dependent on the ſenſes than the other intellectual faculties; and as to the latter, it is determined by the call of the moment, from the im-

Sculls of Animals *Plate II.*

Sculls of Animals *Plate I.*

impreſſion, fainter or more powerful, occaſioned by ſenſible objects.

The difference of ſculls, which is the indication of the determinate character of animals, furniſhes the moſt evident proof, 'That 'the bony ſyſtem is at once the baſis of the conformation, and 'the meaſure of the faculties.' It is after the bones, or rather it is with them, that the moveable parts form themſelves, and their play is ſubordinate to the ſolid parts.

F. SCULLS OF ANIMALS.—*See the Plates.*

I.

The character of tame animals, ſuch as beaſts of burden and thoſe of paſture, is marked by long and irregular lines, at firſt ſtraight and parallel, then bending inward. Such are 1. the horſe, 3. the aſs, 5. the ſtag, 6. the hog, 7. the camel.

The ſtructure of theſe heads ſeems to indicate no other end of exiſtence, but repoſe and peaceful enjoyment. In 1. and 3. the curved line extending from the bone of the eye to the noſtril, is the indication of patience.

In 6. a line at firſt ſtrait, which imperceptibly bends inwards and ſuddenly reſumes its firſt direction, denotes obſtinacy.

Obſerve, that in all theſe heads the under jaw is very thick and broad; it is evidently the ſeat of that inſtinct which diſpoſes to chew and ruminate.

4. The ſcull of the ox indicates patience, reſiſtance, ſlowneſs of motion, courſeneſs of appetite.

15. That

15. That of the bull preſents the idea of obſtinate reſiſtance, of an inſtinct which diſpoſes to repel.

II.

The form of animals which are voracious without being fierce, the rat ſpecies, which I ſhould be tempted to denominate the thievish ſpecies, is likewiſe very expreſſive. I ſhall produce only two examples of it: 16. the beaver, and 19. the great field mouſe.

Theſe lines lightly bent and arched, theſe unequal ſurfaces, theſe points, and that delicacy, characteriſe an animal which eaſily diſcovers ſenſible objects, and is prompt to ſeize them: they are expreſſive of deſire and fear, and the quality which muſt naturally reſult from this mixture, cunning. The under jaw uſually of no great ſtrength, the fore-teeth bent into a point, are ſufficient to bruiſe inanimate ſubſtances of which the animal may have laid hold—but poſſeſs not ſtrength enough to ſeize or deſtroy a living creature capable of reſiſtance.

III.

12. The fox, though ranked with beaſts of prey, has ſome affinity to the ſpecies of which we have juſt been ſpeaking; he is weak compared to other animals of his own claſs. The declination of the line from the ſcull to the noſe; the under jaw almoſt parallel to that line, would give to a form thus combined a certain degree of weakneſs, or at leaſt would render it not greatly expreſſive, did not the pointed teeth indicate a ſmall degree of ferociouſneſs in the ſeparation of the two jaws.

13. The form of the dog marks at once a greater degree of firmneſs, though it be in other reſpects ordinary enough, and feebly ſignificant—(The expreſſion is faulty: every thing in Nature is ſignificant; mean and middling forms as well as the moſt diſtinguiſhed;

guiſhed; but the expreſſion of the firſt is not ſo ſtriking: what therefore I call feebly ſignificant, I mean, is only leſs ſtriking than ſome other forms.) The fall of the ſcull from the bone of the eye indicates, if I may uſe the expreſſion, ſubjection to the dominion of the ſenſes. The throat is rather adapted to moderate, than to gluttonous or ferocious appetite—though the dog in truth has ſome diſpoſition to ferociouſneſs and gluttony. I think there is perceptible here, eſpecially in the bone of the eye and its relation to the noſe, a certain expreſſion of honeſty and fidelity.

14. The difference between the dog and the wolf is very ſlight, yet very perceptible. In this laſt, the concavity of the crown of the head, the convexity above the bone of the eye, the ſtraight lines which thence deſcend down to the noſe, are plain indications of a greater degree of violence. The under jaw in particular is impreſſed with the character of cruelty.

10. This impreſs is likewiſe found in the jaw of the bear; but here the jaw is broader, and announces more firmneſs and reſiſtance.

8. In the tiger, the pointed form of the hind-head and the breadth of the fore-head are indications of a ſingular promptitude. Mark how different its ſtructure from that of beaſts of burthen and paſture! obſerve that lever which covers the extremity of the nape of the neck, and fortifies it; that flattened arch, the ſeat of quick perception and gluttonous ferocity; that broad ſnout ſo full of energy; that throat, a vaulted abyſs, prompt to ſeize, to tear, to ſwallow up.

9. It is to be regretted that the lion is not more accurately deſigned, (but in Buffon himſelf, from whom theſe copies have been taken, the ſcull of the lion is the leaſt correct of all.) Yet how remarkable, even as it is here, the lengthened and obtuſe form of the hind-head! Its arch is not deſtitute of dignity; the fall of the bone of the ſnout is rapid and energetical; the forehead is compact, and announces energy, calmneſs, and ſtrength. Had we the original before us, it would be an intereſting employment to compare this

this part in detail with the head of the tiger. The difference, apparenly ſlight, is nevertheleſs eſſential.

17. The character of the cat may be defined in two words—attention and daintineſs.

Of theſe ſculls, No. 2. the elephant is the moſt remarkable. In the crown and hind-head, as well as in the fore-head, what a natural and juſt expreſſion of prudence, energy, and delicacy!

11. The otter, a deformed head, viſibly intended for gluttony.

16. Among theſe ſculls there is not one whoſe contour is ſo horizontal, and preſents ſo few angles, as that of the beaver. Theſe long teeth, which meet in form of an arch, indicate goodneſs blended with weakneſs.

20. The porcupine has a ſlight reſemblance to the beaver in the upper part of the contour, but there is no kind of relation in the arrangement of their teeth.

18. The hyena greatly differs from the other forms, eſpecially in the hind-head. The knot in which it terminates indicates the higheſt degree of obſtinacy and inflexibility. You would diſcover, on examining the line which parts the muzzle of the living hyena, the character or mark of inexorable cruelty.

Facing are two maſks expreſſive of an infernal grin, of an atrocious malignity—monſters who delight in the wretchedneſs of others.

G.

1. Animals differ from one another by the form, by the ſtructure of the bones and the outlines, as well as by the character.

From the weakeſt of winged inſects up to the towering eagle, from the worm which crawls under our feet up to the elephant, up to the formidable lion, you every where diſcover a gradation of Phyſiognomical expreſſion. It would be ridiculous to aſcribe to the

the worm the power of the rattlesnake, and to the butterfly the force of the eagle. To suppose that the lamb could possess the vigour of the lion, would border on insanity. Where they to be shewn to us for the first time, were we destitute of all acquaintance with them, and ignorant of the names which particularize them, would it be possible to resist the impressions they must make upon us, and refrain from ascribing to the one courage and strength, to the other weakness and patience?

2. Among animals in general, Which are the weakest? or, rather, Which are farthest removed from the human species, and are least susceptible of our ideas and sensations; or even farthest from having the appearance only of these ideas and these sensations? Most assuredly those which have the least external resemblance to man. To be convinced of this, run over in idea the different species of the animal kingdom, from the smallest insect up to the ape, up to the lion, up to the elepant. In order to simplify and facilitate the comparison, let it be confined to the form of the heads; those, for instance, of the craw fish and the elephant, those of the elephant and of man, &c.

3. It would be by the bye, a labour well worthy of a genius which would unite the talents of a Buffon, a Camper, and a Euler, to calculate and determine the forms of heads according to the principles of physics and mathematics; and, what will one day infallibly happen, to demonstrate, that every animal, that every species of animals, has alloted to it certain lines which are fixed and invariable; that amidst the infinite number and variety of merely animal lines, there is not a single one which does not interiorly and essentially differ from the lines attributed to the human form—lines alt ogether singular in their kind.

H. RESEMBLANCE BETWEEN MAN AND ANIMALS.

Porta, next to Aristotle, is the person who has insisted most on the resemblance of man to animals; it is he who has given cur-

rency to this idea—'That animal phyſionomies, if exactly deter-
'mined, might furniſh certain rules, applicable to the human phy-
'ſionomy;' and no one, that I know of, before him, has endeavoured to eſtabliſh this aſſertion on theoretical principles, or taken the trouble to ſtate a parallel between the heads of men and animals Undoubtedly, no propoſition is more certain than this—'The reſemblance of forms ſuppoſes a reſemblance of characters;' is it not neceſſary, however, that the copies ſhould have more reſemblance to one another, than the originals of them have in Nature. It is my opinion, that Porta, hurried away by his imagination, has committed frequent miſtakes in this reſpect, believing he perceived reſemblances which no one but himſelf could diſcover. Is there, for example, between his hound and Plato any analogy capable of affording information to a cool obſerver, or of conducting him to ſolid concluſions?

It is ſtill more ſingular, that he ſhould have ſtated a compariſon between the heads of birds and the human head. In this caſe, at leaſt, he ought to have had them deſigned with more correctneſs and truth; then, inſtead of dwelling on fanciful and trifling reſemblances, to have pointed out their prodigious diſſimilitude, and to have reduced from ſuch compariſon the principles of the difference of their characters, or ſome other general propoſition.

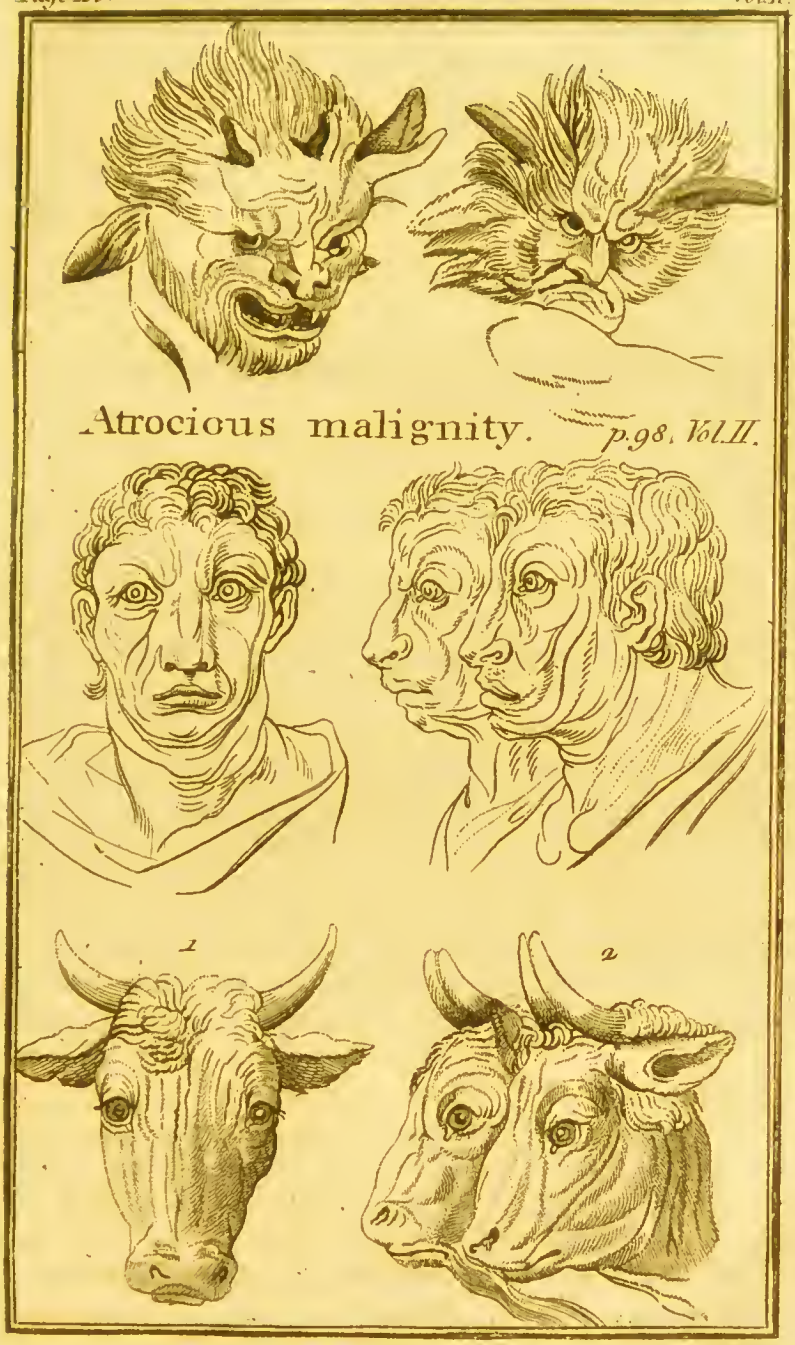
Thus the great fault to be found with Porta is, his having found reſemblances where there are none, and having frequently overlooked thoſe that are obvious and ſtriking. He ſpeaks very little of the ape, of the horſe, and the elephant; or, at leaſt, did not underſtand how to accommodate to his purpoſe the contours of their profiles and faces; and yet theſe are the animals which have the greateſt relation to the human ſpecies.

I ſhall content myſelf, at preſent, with giving a ſingle example:

THREE CARICATURES OF MEN FORCED INTO A RESEMBLANCE OF THE OX —*See the Plate.*

Groſs brutality, rudeneſs, force, ſtupidity, inflexible obſtinacy, with a total want of tenderneſs and ſenſibility; ſuch are the characters pourtrayed in the form and features of theſe caricatures.

Among



Three caricatures of Men forced into a Resemblance of the Ox.

Among a thouſand millions of men, are there two who reſemble the brute to ſuch a degree? Nay, ſuppoſing there exiſted a ſingle one, how ſuperior would he ſtill be to the ox, even independently of the forehead, the noſe, the chin, and the hind head!

The mouth of the firſt profile is by far too much of the human kind, to be found in connexion with that ox's eye ſo horridly exaggerated.

K. PARTICULAR OBSERVATIONS ON SOME ANIMALS.

There are few animals whoſe forehead riſes ſo high above the eyes as that of the dog; but the ſuperiority he appears to gain from the form of the forehead, he loſes by that of the noſe, which is animal in a very high degree, diſcovering all the Phyſiognomical marks of ſcent (man too expands his noſtrils in the act of ſmelling); as alſo by the diſtance which ſeperates the ſnout from the noſe, and by the diminution, or rather nothingneſs, of the chin.

Whether the hanging ears of the dog be a character of ſervitude, I ſhall not unrdetake to determine: it is ſo, at leaſt, in the opinion of M. de Buffon, who has reaſoned excellently on the phyſionomies of animals.

The camel and the dromadery are allied to the horſe, the ſheep, and the aſs; but they totally want the dignity of the fiſt: they ſeem to have ſome relation likewiſe to the monkey, at leaſt from the noſe.

Their month, different from that of draught-animals, is not formed to ſuffer the bit, and the bridle; the place reſerved for the laſt of theſe is found diſtinctly marked between the eyes and the noſe. All this part of the head exhibits no indication of courage and audacity. Nothing in their monkey-noſtrils characterizes the ſpirited neighing of the horſe, nor the threatening noiſe of the bel-

lowing ox. The jaws are too feeble to be varocious. The eyes expreſs only the patience of a beaſt of burden.

The bear expreſſes ferociouſneſs, fury, the power of rending in pieces: fond of the ſavage deſert, he flies the commerce of mankind.

The ſloth or ſluggard: the moſt indolent, the moſt limited, the moſt contemptibly wretched of animals, is alſo of a very imperfect form. The higheſt degree of impotency and liſtleſſneſs is marked in the outline of the head, of the body, and of the feet. Theſe laſt deſtitute of ſoles, have not even toes capable of moving ſeperately; they conſiſt only of two or three claws of an exceſſive length bent inward, and which all move together. In ſhort it is impoſſible to figure an animal more ſlugiſh, more ſtupid, or more heedleſs of every thing that concerns it.

But now let us conſider its Phyſionomy. Is there one more expreſſive, more analogous to this character? Could it poſſibly have been more dull, or indicate a higher degree of indolence and ſtupidity?

Who perceives not in the wild boar a ſavage animal, tôtally deſtitute of dignity, coarſe, heavy, and voracious; and in the badger, an ignoble creature, given to miſtruſt, miſchievous, and a glutton?

The profile of the lion is very remarkable, eſpecially in the contour of the forehead and noſe. Take notice of that angle, approaching to a right one, formed by the exterior line bending from the noſe to the under jaw.

A man who in the forehead and noſe ſhould reſemble the profile of the lion, moſt certainly would not be an ordinary perſon; but I am doubtful, whether that character can be completely found in a human face.

Indeed the lion's noſe is not ſo prominent as that of man; but it is much more ſo than thoſe of other quadrupeds.

The

Barlow fculp.

Heads of Animals *Plate I.*

The ſtrength and arrogancy of the king of animals are clearly expreſſed in the arched form of the noſe, in its breadth and paralleliſm, and laſtly in the angle, nearly a right one, formed by the contours of the eye-lids with the ſides of the noſe.

What an expreſſion of perfidity! what ſanguinary rage! are expreſſed in the eye and muzzle of the tiger The head of a victorious tiger furniſhes the emblem of the Devil triumphing over a vanquiſhed ſaint.

Cats are tigers in miniature, tamed by a domeſtic education: with leſs ſtrength, their character is not much better. They are, with reſpect to birds and mice, what the tiger is to ſheep; and they even ſurpaſs him in cruelty, from the delight they take in prolonging the ſufferings of their victim.

REPRESENTATION OF A BUFFALO'S ENGAGEMENT WITH A TIGER.—*See the Plate.*

The hideous figure of the buffalo indicates that brutal inſtinct, which promps him to puſh, and throw down.

I. HEADS OF DIFFERENT ANIMALS.—*See the Plates.*

Every new Plate I produce, every animal ſpecies particularly conſidered, is a freſh proof and conformation, 'That all nature is 'truth and revelation.

Provided I were not to ſay a ſingle ſyllable reſpecting the oppoſite print, it would ſpeak for itſelf.

The head of the cow, and that of an ox 1, 2, 3, 6. indicate animals ſtupid, thonghtleſs, obſtinate in reſiſtance. The expreſſion of theſe qualities is diſcovered particularly in the diſtance of the eyes,

eyes, in their oblike poſition and conſequently in the ſhocking ſpace which ſeperates them; likewiſe in the noſtrils and more diſtinctly ſtill in the line which the muzzle forms.

The bull 2 and 3, ſeems already to diſtinguiſh himſelf by a courage more maſculine, an eye more lively, and a more haughty forehead.

4. The ſtag in the vigour of his age.

5. The hind.

Both of theſe diſcover acuteneſs of ſcent and hearing, and bear the impreſs of agility, of attention, of a gentle and peaceable innocence. The point of the corner of the eye is in general the indication of a delicate ſenſe of hearing, of an ear on the watch.

Gluttony, timidity, are apparent on the hare 7, and 9.

In the bouquetin 8, a prodigious force of ſinew to ſupport his enormous load of horns; the bone of the eye, though extremely hard, poſſeſſes however ſomething of delicacy: the teeth are much leſs formidable than thoſe of the wolf 12.

You ſee ſomewhat more of dignity, of timidity, and of delicacy, in the chamois 10.

There is ſomething little and weak, but at the ſame time an expreſſion of violence in the fox 11.

Is it poſſible not to diſcover in the wolf 12, a character ferocious, paſſionate, treacherous, and ſanguinary?

Likewiſe is it poſſible not to diſcover in the weazel 13, agility and cunning?

In the lynx 14, you perceive a ſanguinary animal watching his prey; and in the pliancy of the ſkin of his forehead the celerity

Heads of Animals. *Plate II.*

Six Heads of Animals.

of his motions: the line which his mouth forms, is the expreſſion of cruelty.

The beaver 15, and 16, has much leſs energy: his teeth, too weak to tear, are but the more adapted for gnawing.

M. SIX HEADS OF ANIMALS.—*See the Plate.*

It is neceſſary to premiſe to my readers that, in examining the heads of animals, particular attention muſt be paid to the proportion and to the arch of the forehead; to the poſition and contour of the eyes, to the diſtance which ſeperates them: but, above all, to the line of the mouth.

You may obſerve moſt diſtinctly in the lynx of the oppoſite print, the characteriſtic fury which prompts to bite.

The ſame character, though weakened, is obſervable in the fox when viewed in front; while in the dog this line has ſomething leſs harſh and more analogous to his fidelity.

Take notice in profile 5, the enormous ſize of the mouth, and the acute angle formed by the eye and the corner of the mouth with the extended point of the ſnout.

LECTURE.

LECTURE XII.

THE PRECEEDING SUBJECT CONTINUED.

N. FIVE HEADS OF ANIMALS.—*See the Plate.*

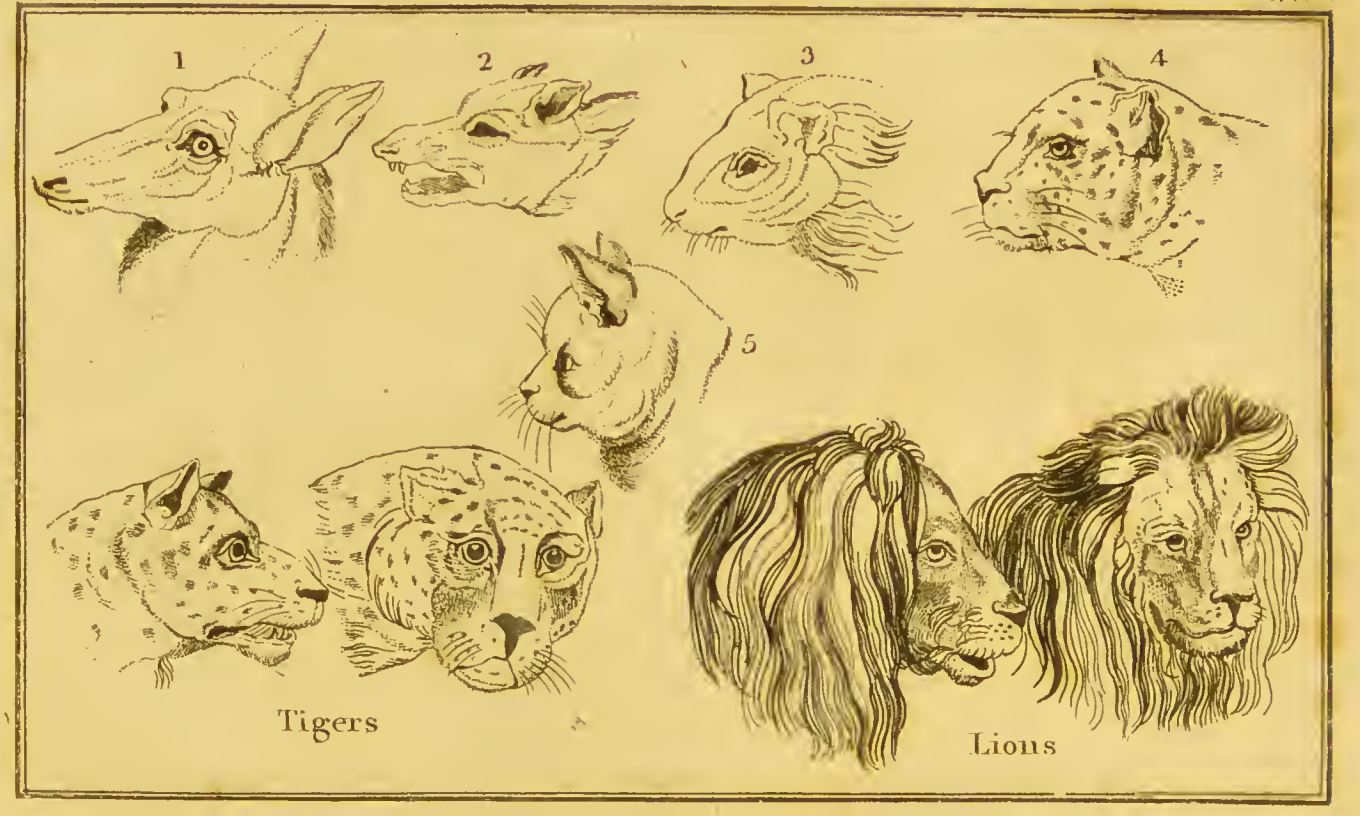
1. 2. Laſciviouſneſs, ſtupid and timorous gluttony. How oppoſite, in every ſenſe, is this form to the profile of man, to his erect and majeſtic form!

3 The goat ſeems to be a kind of carricature of the ſheep, and methinks I ſee in him the emblem of avarice. A character of meanneſs ſeems to penetrate through the whole taken together, and every part ſeparately conſidered.

4. From the ear down to the extremity of the ſnout, the expreſſion of meanneſs; intemperate ſenſuality in the baſe of the ſnout; falſehood in the eye; malignity in the muzzle.

This aſs's head, though the form be heavy and ſlovenly, is repreſented far too advantageouſly in the oppoſite engraving, on account of the vivacity and of the contour which is given to the eye; but the mouth faithfully traces the expreſſion of dulneſs and obſtinacy.

FIVE


1
2
3
4
5
Tigers
Lions

Five Heads of Animals.

O. FIVE HEADS OF ANIMALS.—*See the Plate.*

1. Pacific and timid, he is on the watch.

2. An animal envious, ſpiteful, voracious and malignant, and ſeemingly on the look-out.

3. An indolent animal, whoſe faculties are very contracted, and whom has no approximation to the firm, bold, calm, active, and collected character which diſtingniſhes head 4.

The profile underneath exhibits the eager and murderous look of an animal which has fixed upon its victim.

P. TIGERS AND LIONS.—*See the Plate.*

The two profiles of the tiger 1. and of the lion 3 have a much greater analogy with our ſpecies than a hundred other profiles of animals; and this relation is particularly apparent in forehead 1. Notwithſtanding which, what a difference muſt eternally ſubſiſt between them! The moſt oblique and reclined of all human profiles will always approach much nearer to a perpendicular than the profile of the tiger or lion.

Eyes red and globular, whoſe corners are prominent and lengthened, a large and flat noſe, the immediate connexion there is between the noſe and the throat, and particularly the line of the latter, all bear an animal and ferocious character.

You will obſerve, that the dignity of the king of animals conſiſts principally in this, that his face, if the expreſſion may be allowed, is more diſtinctly marked and more complete than that of other quadrupeds. When you view him in front, you immediately

ately discover an analogy between the forehead and chin. The hair which covers the head falls in ringlets on both sides.

The head of the sheep rounded at top presents nothing striking, nothing lively and penetrating. The under jaw does not rise like that of the lion. There is no trace of ferociousness or cruelty in the arrangement and in the form of the teeth.

Q. ELEPHANTS.—*See the plates.*

The violence of the elephant's character is declared in the quantity and size of his bones, and the round and arched form of these indicate cunning: his huge mass of flesh denotes his gentleness, the flexibility of the proboscis, his prudence and address; the breadth and vaulted form of the forehead, his retentive memory.

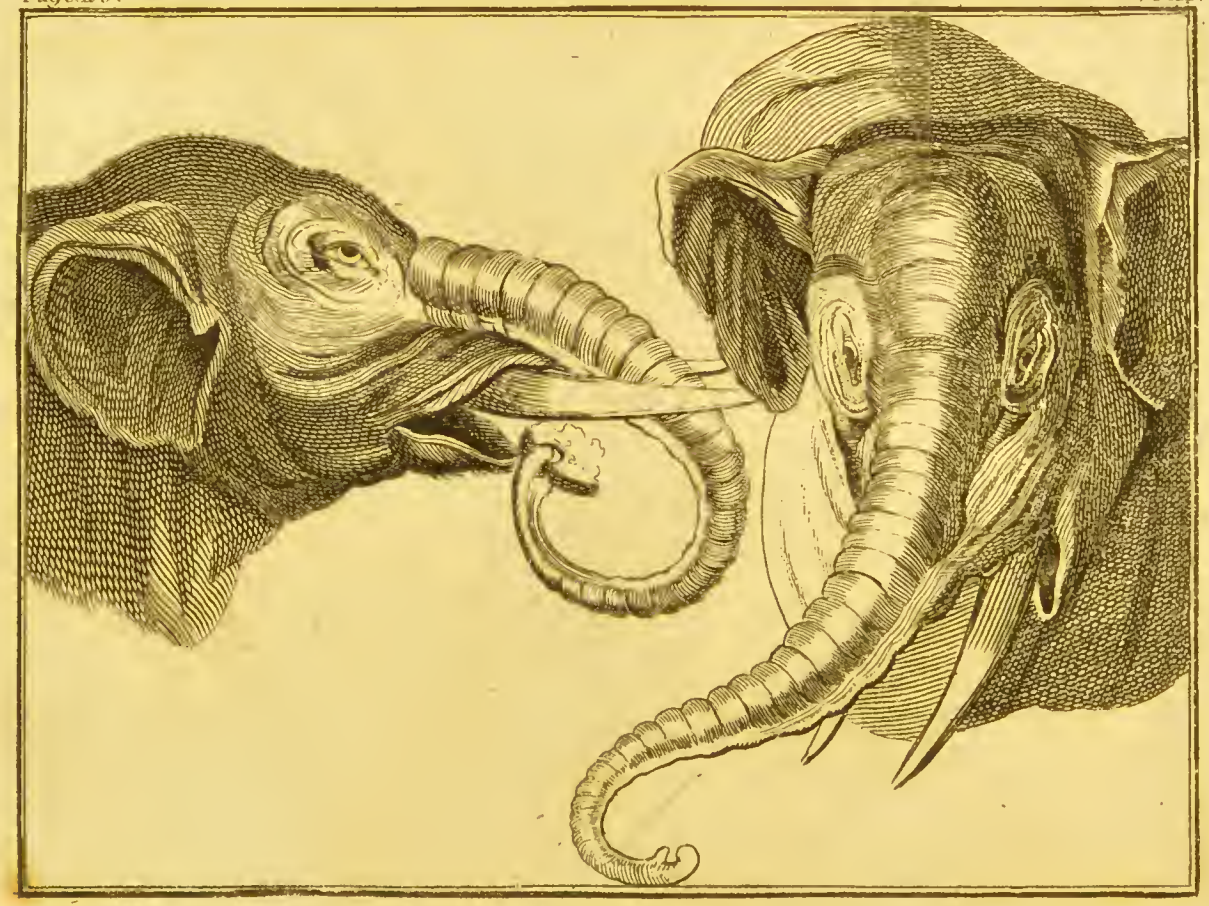
Take notice of the outline of the forehead from *a* to *b*, and you will discover that it approaches to the outline of the human more than that of any other animal, nevertheless, its situation with relation to the eye and the mouth constitutes an essential difference from the human forehead; for this last forms in most instances a right angle, more or less regular, with the axis of the eye and the line of the mouth.

Observe that eye terminated in a point, and particularly the eye of No. 2. how clearly is the character of craft discernible in it! especially if you compare it with the eye of a fish.

Now supposing the eye to be shut, consider the proportion of the mouth and the extension of its profile, and determine, as well as you can, the angle which it would form with the corner of the eye No. 1.

That large ear, open and smooth, soft and flexible, may likewise, with an appearance of probability, be extremely significant; but it is not for me to determine it.

HORSES



R. PHYSIONOMY OF HORSES CONSIDERED.

'Haſt thou given the horſe ſtrenght? Haſt thou clothed his 'neck with thunder? Canſt thou make him afraid as a graſs-'hopper? The glory of his noſtrils is terrible. He paweth in 'the valley, and rejoiceth in his ſtrength: he goeth on to meet 'the armed men. He mocketh at fear, and is not affrighted; 'neither turneth he his back from the ſword. The quiver rattleth 'againſt him, the glittering ſpear, and the ſhield. He ſwalloweth 'the ground with fierceneſs and rage; neither believeth he that 'it is the ſound of the trumpet. He ſaith among the trumpets, 'ha, ha; and he ſmelleth the battle afar off, the thunder of the 'captains, and the ſhouting!'

In horſes I am by no means a connoiſſeur, yet am I ſtruck with the difference of their phyſionomies; and find nearly as great a variety in them, as in the human ſpecies. The horſe is, therefore, an intereſting object to the phyſionomiſt, ſince his phyſionomy, at leaſt in profile, is one of the moſt ſtrongly marked, the moſt expreſſive, and the moſt characteriſtic, to be found among animals.

'Of all animals, the horſe is the one which, with height of 'ſtature, poſſeſſes the fineſt proportion and the greateſt elegance in 'the parts of his body; for, on comparing him with ſuch as are 'immediately above or below him, it will appear that the aſs is ill 'made, that the lion's head is too large, that the legs of the ox are 'too ſlender and too ſhort for the ſize of his body, that the camel 'is deformed, and that the larger animals, the rhinoceros and the 'elephant, are, if I may be allowed the expreſſion, only formleſs 'maſſes.'

You will ſcarcely find any other animal whoſe phyſionomy is ſo generally felt, ſo clearly marked, ſo ſpeaking, as that of a fine horſe.

Is it credible, then, that He who has eſtabliſhed a harmony ſo perfect in the organization of a being, which, compared to man is deſtitute of intelligence, ſhould have permitted, in man his own image, a manifeſt contradiction between the exterior and the interior?

SIX HORSES' HEADS.—*See the Plate.*

There is not one of theſe forms perfect, neither is there any one of them entirely mean.

a. His look has ſomething of falſhood in it; the arch of the bone of the noſe has an indication of malignity, the under jaw that of indolence.

b. Poſſeſſes more of vigour and paſſion, leſs indolence and falſhood.

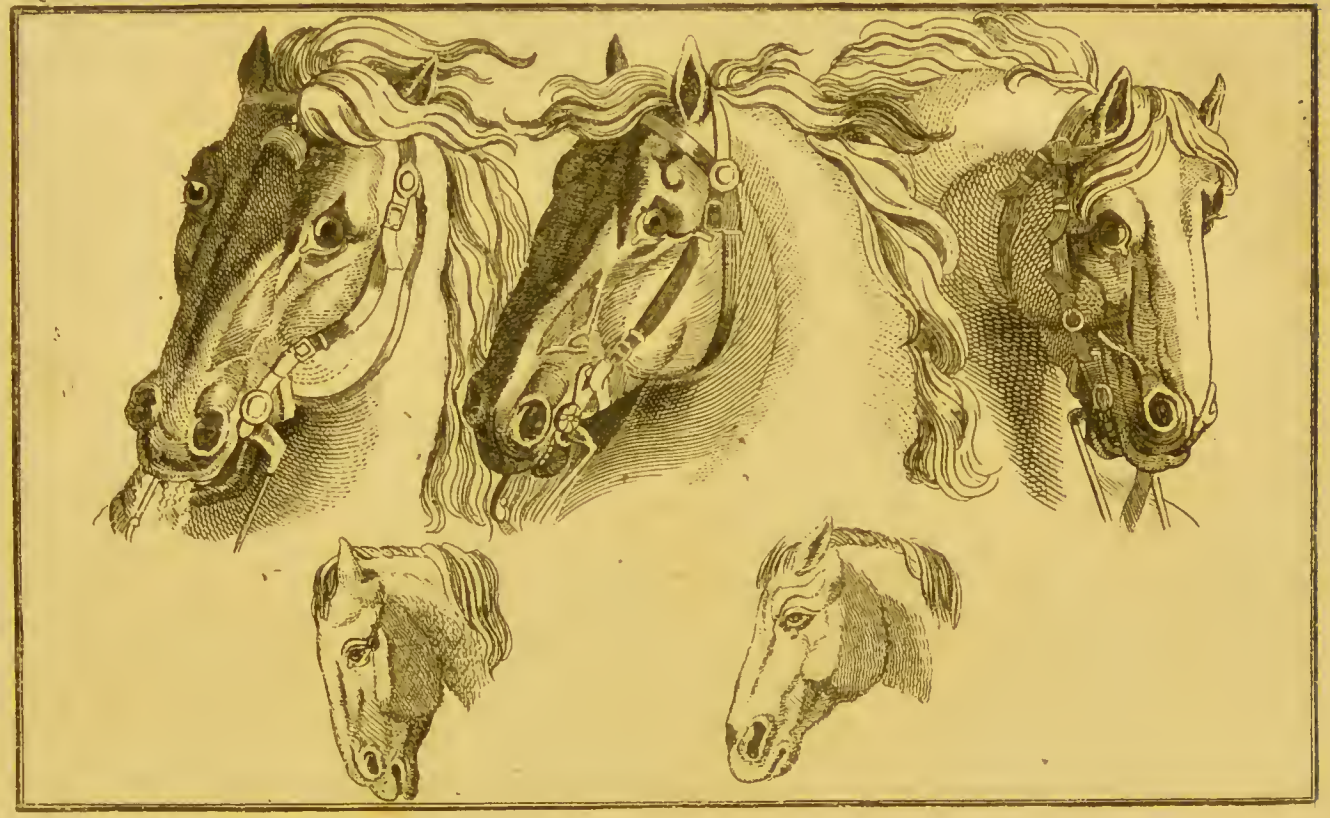
c. More vigorous, perhaps leſs paſſionate than b, he has likewiſe leſs dignity with more energy.

d. According to the rules of phyſiognomy and of pathognomy, he is of a very fiery character. The diſpoſition of this character is, I think, viſibly marked in the outline of the head, and in the arch of the bone of the noſe. To a horſe of this form it belongs only to rear and pant, as this one has the appearance of doing.

e. What a contraſt is this to the preceeding heads! nevertheleſs, it is not one of the weakeſt.

f. This poſſeſſes ſtill more weakneſs, it is the head of a ſluggiſh and indolent horſe. Every thing in it is more relaxed, more depreſſed.

a
b
c
d
e
f



FIVE HEADS OF HORSES.—*See the Plate.*

The three uppermoſt heads announce much more firmneſs, energy, and courage, than the two below. In truth, they have two much fire to be completely great, but they have nothing of the falſhood and feebleneſs of the others.

The bone of the noſe, its breadth, and its profile, the contour ſo full and ſo ſtrongly marked, of theſe large expanded eyes, their perfect harmony with the noſtrils—all theſe traits are, in man, and in the horſe, characteriſtic ſigns of energy and valour.

Alſo, in the like manner, every arched concavity of the profile which is but feebly marked, always announces the want of courage, or of an inferior degree of courage to what is to be expected from a well marked convexity, unleſs, however, it be too violently prominent.

5. FEW REMARKS ON BIRDS.

Nature, the friend of truth, manifeſts herſelf ſtill as ſuch in the formation of birds.

Compared with other creatures, or with one another only, they have each one a diſtinctive character. Their ſtructure is, in all reſpects, lighter than that of quadrupeds; their neck is more flexible, the head ſmaller, they have a pointed bill inſtead of a mouth, and their clothing is richer and more elegant.

In the view of rending truths already known at leaſt till more evident, and of being able to refer the reader to them hereafter, we here infert ſome heads of birds, tolerably well deſigned.

The

The variety of their character is beyond a doubt, the point now to be determined is, whether their phyſionomies differ as much as their characters.

The majeſtic eagle ſweeps along with daring flight, braves the rays of the unclouded ſun, ſoars to the higheſt region of the atmoſphere: from thence his piercing eye commands a vaſt expanſe, and deſcries from a-far, in the profundity of the valley, perched upon the tree, or hovering in the air, the victim he has marked as his prey; he darts upon it like lightning, ſeizes it with his irreſiſtible talons, and, exulting in his victory tranſports it to the retired rock, or deſerted plain, tears it in pieces and devours it.

Is it poſſible to look upon him, without diſcerning, in his external form, the ſupreme force, the energetic ſprings, the fiery rage of this formidable raviſher? Has not his ſparkling eye all the fire of a flaſh of lightning? Who but he dares fix a ſteady look on the dazzling orb of day? Examine every eye, down to that of the mole, where will you find that penetrating, firm, and rapid glance, which ſeizes the whole horizon at once? Where find ſuch a relation between eyes and the light?

How accurate, how expreſſive the language of nature, to thoſe who will hearken to her voice!

However, in the inſtance before us, this truth of expreſſion appears not only in that look of fire; it reſides likewiſe in the contour of the crown of the head, and the wrinkles of the forehead, which denote vehemence and courage.

Laſtly, the expreſſion is farther diſcoverable in the form of that crooked beak, ſhorts and arched, ſo firm, ſo adapted to the act of ſeizing, and ſo evidently ſignificant of courage and ſtrength.

Obſerve the drawings 1, 2, 4, and 6, of the annexed Plates particulary the laſt, and you will perceive in the line of the bill, and in the eye, the ſign of eagerneſs watching for its prey, if I may be ſo allowed to expreſs myſelf.

In

Heads of Birds. *Plate II.*

Barlow sculp.

Heads of Birds. *Plate I.*

In the long neck and bill of the vulture, fig. 3, there is perceptible a greater degree of ſuppleneſs, but at the ſame time ſomewhat leſs of dignity. The crown of the head is much flatter.

We diſcover a bird of prey ſtill more ignoble, weaker, and more timid, in the owl, fig. 5. and fig. 8. You have only to compare the beaks to determine this.

On viewing the ſharp pointed bill of the Engliſh cock, fig. 9, and fig. 10, it is impoſſible to doubt, that the ſtrength is inferior to that of the eagle. Beſides he is more preſumptous, more haughty, more jealous, and perhaps, more paſſionate.

What ſtrength of Phyſionomy in the caſſowary, fig. 7. An expreſſion of harſhneſs and impetuoſity; a total want of dignity, of ſenſe, and ſenſibility, weakneſs blended with preſumption.

In the parrot, fig. 11, and fig. 12, the affectation of ſtrength, keenneſs, and a diſpoſition to prattle.

The pidgeon, fig. 13 (at leaſt in one of the two), poſſeſſes humble and gentle timidity; the other is keen to a certain degree.

The ſwan, fig. 14, has more dignity than the gooſe, leſs ſtrength than the eagle, leſs tenderneſs than the dove, more flexibility than the oſtrich.

In the little prominent eyes of the polyphemus of Braſil, fig. 15, it is impoſſible not to diſcern in the form of the ſcull, and in the diſproportion between the head and bill, a want of courage and of ſenſibility.

The wild duck, fig. 16, has an air more ferocious than the ſwan; but how far ſhort is he of the ſtrength and firmneſs of the eagle!

In the ſmall head of the pelican, fig. 17; in his ſmall eyes and long beak, you find neither the vindictive look of the wild duck

nor

nor the good-nature of the dove. The form poſſeſſes neither ſimplicity nor dignity.

HEAD OF AN OSTRICH.—*See the Plate.*

The oſtrich, the Saturn of birds, which is capable of digeſting iron, and of grinding glaſs to powder, knows not what compaſſion means.

If undulated lines expreſs in general more flexibility than lines ſtraight and regular reaſoning from analogy, this long line which ſeperates the firm beak of the oſtrich, and ſeems to be drawn by a rule, muſt denote harſhneſs and inflexibility. How diſtant the relation between that line and the eye, from that which ſubſiſts between the eyes and the mouth in the human face!

THE WOLF AND THE LAMB OF THE FEATHERED RACE: *See the Plate.*

In the annexed Plate, I have brought together the wolf and the lamb of the feathered race.

Hitherto the one has been a terror to the other; but—ſmile at it if you pleaſe—the period will arrive, when every thing ſhall be enobled, when all ſhall return to the ancient peace of Paradiſe and all creatures under forms infinitely varied, but perfectly harmonized, ſhall with one accord raiſe a ſong of praiſe to the God of Reconciliation.

HEADS OF TWO BATS AND A SKELETON.—*See the Plate.*

1. The horſe-ſhoe.

2. The

2. the common bat.

They are expreſſive of violent paſſion, but confined to very narrow bounds, an ignoble paſſion which ſhuns the light. Theſe little eyes, concealed and ſunk, the large ears, erect and fearful, theſe ſmall teeth, ſharp and pointed; have, I think, the impreſs of a paſſion ardent, mean, malicious, and concentrated.

The ſkeleton of this animal indicates much flexibility and lightneſs. The tail and the extremity of the wings, characterize its malevolance.

T. HEADS OF FISHES.—*See the Plate.*

The expreſſion is ever proportioned to the *quantum* of internal faculty. How ſlight a reſemblance have theſe profiles to the human face! How far are they from its perpendicular form!

Examine them with other animals, with the lion, for inſtance and how little meaning do you trace in their Phyſionomy! Who does not perceive, at the firſt glance, a want of underſtanding, a total incapacity to reflect and deſign.

It is impoſſible for them to cover their eyes and cloſe them, even in part. Globular and prominant, they have nothing of the oblong form of the eyes of the fox, or of the elephant. As to the forehead, it has ſcarcely any anology to the other features.

The monſter, fig. 2, is deſtitute of every thing that preſents the character of amenity, of gentleneſs, or of tenderneſs. The arched mouth and thoſe pointed teeth, are ſtupid, ignoble, inſenſible made for devouring without the power of enjoying.

What ſtupidity in the mouth of fig. 3, and particularly in its relation to the eye!

The throat of the ſea-horſe is a profound and horrible gulph, formed only to cruſh and ſwallow.

U. HEADS OF SERPENTS.—*See the Plate.*

Examine the whole kingdom of Nature, and if you can produce a ſingle being deſtitute of Phyſionomy, or whoſe Phyſionomy correſponds not with its character, I will admit that man too may have none.

What creature has leſs of Phyſionomy than the ſerpent, and what one has more? from many heads of ſerpants, you might infer the characteriſtic ſigns of malice and falſehood. Nothing, indeed, in this claſs announces judgment, reflection, or even memory; but the ſtriking character of this reprobate creature, is the cunning of a being whoſe faculties are extremely limited. Even the changeableneſs of their colours, and the whimſical arraingment of their ſpots, ſuggeſt the idea of deceit, and ſeem to warn us to be on our guard againſt them.

Of theſe heads, the greater part of which are from American ſerpents, is there one capable of inſpiring us with any thing like affection or confidence?

Fancy to yourſelf ſimilar features on a human face, with what abhorrence would you turn your eyes from it! Crafty perſons, it is true, uſually have ſunk eyes, whereas all theſe ſerpents have their's prominent; but this the character of a miſchievous cunning.

As to the look of craftineſs it is diſtinguiſhable only in fig. 1. The mouth without lips is nothing but an arched inciſion, which extends beyond the eye. Any application of the ſubject is unneceſſary; it ſpeaks for itſelf.

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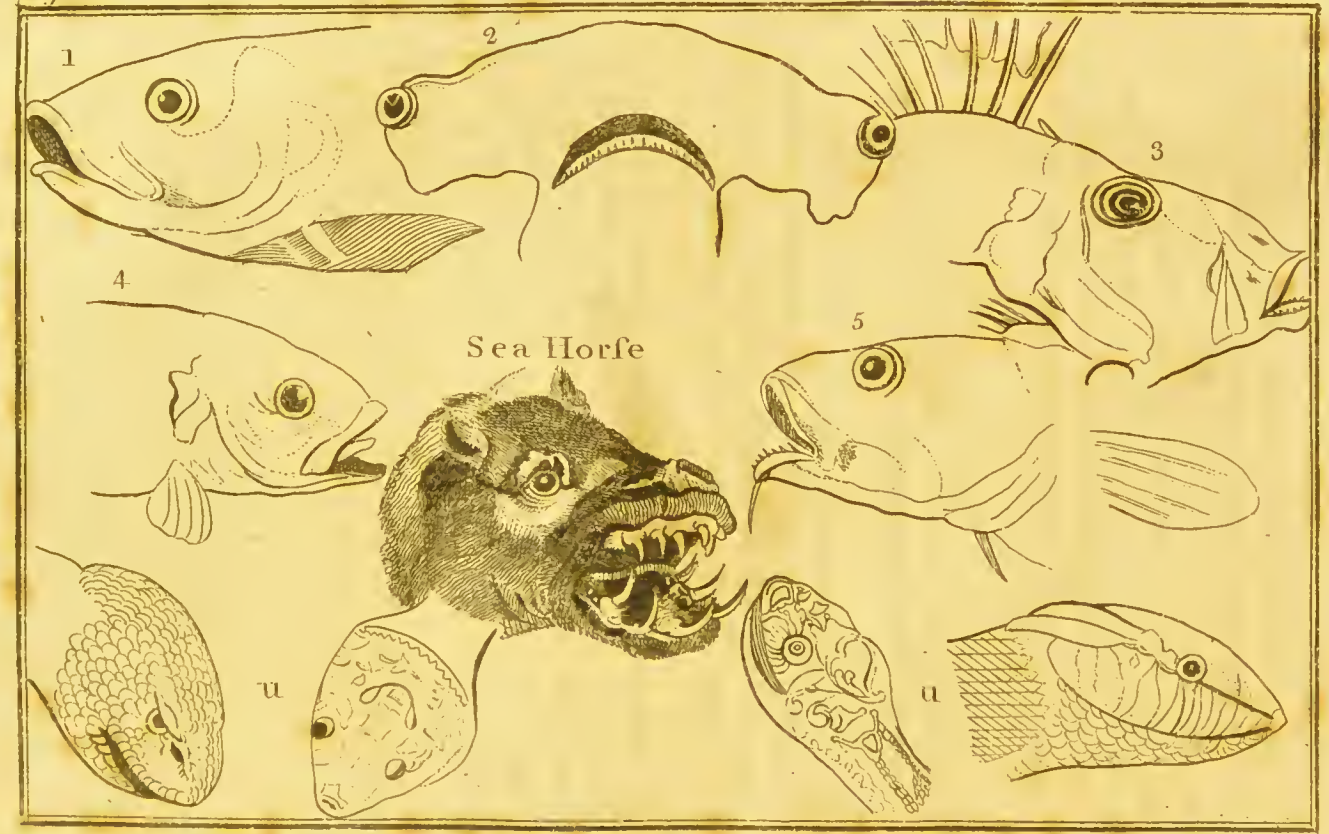
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All men really energetical poſſeſs rectitude and honeſty; cunning is nothing but a ſupplement to ſtrength.

There is not one of theſe heads ſufficiently energetic to act openly and without the aid of cunning; they are made to bite the heel, and to be cruſhed under foot.

The judgment of God is imprinted on their flatened forehead: it is likewiſe legible in the mouth and the eye.

X. VARIETY OF INSECTS.

What infinite variety has the Supreme God of Nature diſplayed in the characteriſtic marks of every ſpecies and degree of vital power! How has He imprinted on every creature the diſtinctive character which is peculiar to it; and how ſtrikingly viſible is this in the laſt claſs of the animal kingdom!

The world of inſects is a world apart, and though the beings which compoſe it, are ſuch as have leaſt relation to the human ſpecies, the phyſionomiſt will not diſdain to ſtudy them, as the obſervations which they furniſh ſerve to ſupport his ſyſtem.

The form of every inſect clearly indicates the degree of its active or paſſive force, and how far is it capable of enjoying or deſtroying, of ſuffering or reſiſting.

Is it not viſible, for inſtance, that thoſe inſects, whoſe wings are hard and compact, have a character of force, capacity, and reſiſtance, which is wanting to the butterfly, whoſe wings are ſo fine and delicate? Is not the ſofteſt ſubſtance at the ſame time the weakeſt, the moſt paſſive, the moſt liable to deſtruction? Do not inſects, being almoſt entirely deſtitute of brain, differ, more than all other creatures, from man, who is ſo amply furniſhed with that organ? Is there not a clearly marked diſtinction between every

ſpecies of inſects, and do not you diſcover, at the firſt glimpſe whether they be warlike and capable of reſiſtance, or weak and defenceleſs—whether they be deſtined for enjoyment or deſtruction?

DIFFERENT INSECTS, PARTICULARLY THE DRAGON-FLY.

See the Plate.

The great dragon-fly is endowed with a lightneſs and agility which are viſibly manifeſted in the ſtructure of her winds. It is in the act of flying that ſhe carries off, with ſo much addreſs, the little gnats on which ſhe feeds.

In the crawling caterpillar, on the contrary, what ſlowneſs! With what precaution ſhe puts down her feet to reach the leaf ſhe means to gnaw!—A ſubſtance ſo ſoft was not made for reſiſtance.

The caterpillar, called the land meaſurer, long and extended like a withered twig, has ſtill leſs animation.

Who does not ſee as he follows with his eye the light and frolicſome butterfly, an inſect formed for ſoft and trivial enjoyment? Who ſo blind as not to perceive a higher degree of force in the induſtrious bee, deſtined to ſuck the juice of flowers? the fly is free and nimble; but how eaſy is it to ſee that his force has not like that of the bee, a determinate end.

The night butterfly, ſlow, peaceful, harmleſs, is a ſtriking contraſt to the active and murderous ſpider, who remains ſuſpended in the centre of her net, in order to dart with the greater eaſe on the inſects which are caught in it.

What activity and daring preſeverance in the patient ant! In ſhort what expreſſion of ſolidity and reſiſtance in the may-bug, covered with a coat of mail, and in the different kinds of ſcarabs; ſome

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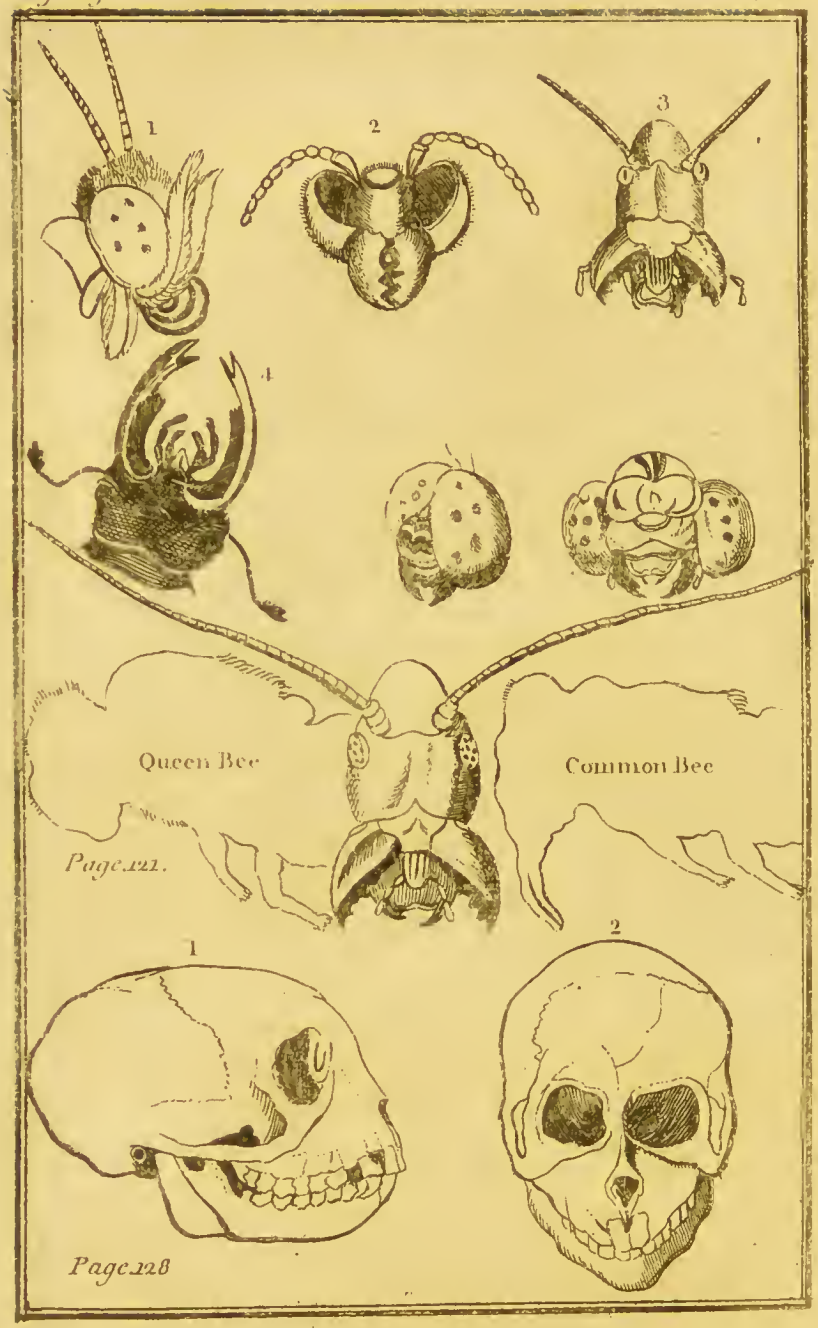
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Queen Bee
Common Bee
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ſome of which are cloathed with a ſtrong ſhell, and others with a briſtly buckler thick ſet with ſharp points or long horn!

DIFFERENT HEADS OF INSECTS VIEWED THROUGH THE MICROSCOPE.—*See the Plate.*

Who does not diſcover inability to hurt imprinted on that flexible and rolled up proboſcis employed by the butterfly, fig. 1, to extract juice out of flowers?

Oppoſite to the thick grinders of the waſp, fig. 2, diſtined to gnaw and devour.

Take notice in the locuſt, fig. 3, a throat wide and threatning, expreſſive of its veracious character.

There is ſomething of harſhneſs and ferocity in the great horn-beetle, fig. 4.

Every one of theſe inſects (and all that have being are in the ſame condition) fulfils the end of its creation. Each differs from all others, as much in its exterior, as in its character and deſtination! and this difference conſiſts not in the play of the moveable parts, but in their form, in their ſoftneſs or firmneſs, their weakneſs or ſolidity.

Fig. 2, 3, and 4, and all other varocious inſects, have, in their exterior, an expreſſion of ferociouſneſs, which might furniſh ſome traits proper to characterize the moſt odious malignity.

LECTURE

LECTURE XIII.

RELATION BETWEEN THE HUMAN PHYSIONOMY AND THAT OF ANIMALS.

Y. BEES.

LET us here pauſe, and ſubjoin ſome new obſervations to thoſe already made, on the relation which is to be found between the human Phyſiognomy and that of animals:

It is evident 'that Nature is ſubjected to invariable laws. She 'has only one alphabet, only one prototype for all her production; 'in other words, you prepetually meet, under the ſame forms, 'beings endowed with the ſame force, and poſſeſſing the ſame 'eſſence. Two ſimilar forms produce one and the ſame force; 'the more their forms approach to each other, the greater reſem-'blance there is alſo of their faculties! in proportion as the forms 'differ, the faculties differ alſo.'

Every being is endowed with a force, with a ſpirit which acts from the interior to the exterior, according to the nature of the body in which it reſides, and the ſituation of that body. Hence ariſe all the reſemblances and diſſimilitudes on which are founded all the judgments we form of viſible objects.

If there exiſts, therefore, a reſemblance of form between man and animals, it is to be ſuppoſed that there is a correſponding reſemblance between their nature, their ſenſations, and their faculties Were it in our power to draw correctly the profiles of men and animals, could we examine them mathematically, we ſhould come in time to determine with certainty the juſt proportion of their faculties.

SILHOUETTES OF THE QUEEN-BEE AND COMMON BEE.

See the Plate.

Still further: had we the means of ſtripping the head of the queen-bee of the hairs which cover it, and of drawing their ſilhouette by the help of a ſolar microſcope, there would be, I believe, no difficulty in diſtinguiſhing this ſilhouette from that of a common bee, and of diſcovering in it the marks of royalty and ſuperiority. It is undoubtedly certain, that this royal character muſt be viſible or perceptible to the other bees, or elſe ſhe could not be acknowledged excluſively as queen, nor her rivals be expelled.

The bees, confined to the narrow circle of their hive, probably perceive, by a glance, that ſuper-eminent force which we could not diſcover without the aſſiſtance of the ſolar microſcope.

If it were poſſible to fix with more preciſion the relation of the contours of the queen-bee, to that of the common bees, we ſhould find perhaps a characteriſtic trait of royalty, a phyſiognomical indication which would always mark the ſuperiority of an individual over its fellows; and this diſcovery would perhaps furniſh us with a fundamental line, which might ſerve as a general rule in phyſiognomy. I would give a decided preference to the profile of the queen-bee, becauſe her ſuperiority depends not on an arbitrary choice, but ſeems attached to her birth.

2. MONKEYS CONSIDERED IN THEIR RELATION TO THE HUMAN FORM.

It is well known, that of all animals, the monkey approaches neareſt to the human form; and yet what diſtance between the monkey and man!—But the more enormous this diſtance is, the more is man bound to rejoice at it. Let him carefully guard againſt that falſe humility which would degrade his being, by an exaggeration of the relations which it bears to a creature ſo much his inferior!

The ſkull of the monkey is that which has the greateſt analogy to the human ſkull; and with reſpect to the faculty of forming an image of ſenſible objects, he, too, of all animals, has the greateſt relation to the human ſpecies.

Of all the different kinds of monkeys, there is hardly any, except the orang-outang and pitheco, which have a marked reſemblance to man: all the others are ſenſibly below the human form.

The orang-outang imitates all our actions; but merely in the view of imitating ſomewhat, and without ever attaining the end at which he aims.

Thoſe who take pleaſure in degrading man to the level of the brute, exalt the orang-outang to the level of man. But nothing more is neceſſary than an accurate obſervation and compariſon, though it were confined ſimply to a parallel of the ſculls, in order to diſcover, in ſpite of all their reſemblances, the prodigious difference which muſt for ever ſeparate the two ſpecies.

This ſhade, ſo ſlight on the firſt glance, is ſufficient to remove the whole monkey race to an infinite diſtance from humanity.

Much

Much has been ſaid of 'man in a ſtate of pure nature'—but where ſhall we find him in that ſtate? It no more exiſts, than a 'Natural Religion without Revelation.' Is any other proof neceſſary of the non exiſtence of this chimerical ſtate, than the conſtant ſuperiority of the human ſpecies? And is not the neceſſity of the doctrine of the Goſpel, demonſtration ſufficient of the nullity of a religion purely natural?

Here let me preſent the traits under which man has been repreſented, when reduced to a ſtate of pure nature: 'He is painted 'with his head covered over with briſtly hair or curled wool; his 'face overſpread with long hairs, which, planted all over the ſur-'face of his forehead, fall downward and cover his face—de-'prived, in ſhort, of all the majeſty of the human form; the eyes 'concealed, ſunk and rounded like thoſe of animals; thick pout-'ing lips; the noſe flattened; the look ſtupid, or even ferocious; 'the ears and the whole body ſhaggy; the ſkin hard like black or 'tanned leather; the nails long, thick and hooked; the ſole of 'the foot furniſhed with a kind of hoof, &c.'

From ſuch a picture it is inferred, that no one thing is rendered ſenſible, with more difficulty, than the ſhades which ſeparate man from the brute.

This parallel, though leſs difficult to proſecute than ſome affect to believe it is, I leave to perſons of ſuperior capability; ſenſible, however, that I poſſeſs not talents ſufficient for eſtabliſhing the different points of compariſon, I ſhall confine myſelf, at preſent, to that of the ſculls of the two ſpecies.

Can any one find in the monkey, the majeſty which ſits enthroned on the human forehead, when the hair is turned backward? Is it not a profanation of the word hair, to apply it to the mane of the monkey? In vain will you look any where but in man, for that large and elevated forehead which gives ſo much dignity to his phyſionomy, and that ſtately arch which ſeems deſtined to ſerve him for a crown. Where will you find theſe eye-brows drawn with ſuch exquiſite ſkill? Or their play, in which Le Brun diſcovered the expreſſion of every paſſion, and which indicates, in

effect, much more than ever Le Brun fancied he had perceived in them? Where do you find that nose so lofty, yet so graceful—that happy transition from the nose to the mouth? Where find lips, that for pliancy, colour, shape, have the slightest approximation to our's? Has the monkey cheeks, a chin, a neck, once to be compared with man's? In a single word, where do you find *humanity?*

Among savages, the new-born infant is *man*, and bears all the characters of his species. Compare him with the orang-outang as he comes from his mother's womb, and you will allow, that the former will sooner rise to the dignity of angels, than the latter to the dignity of man.

MONKEYS.—*See the Plates.*

Of all the monkey heads presented in the opposite Plates, fig. 5 is the most striking: it is that of the orang-outang, otherwise called Jocho, or the Man of the Woods; and, of all the tribe, is that which has the nearest resemblance to man.

But how ill does this illusive resemblance support the examination of an enlightened criticism! His animal character, which places him so far beneath the human species, pierces through the mask under which Nature has made an effort to conceal the brute.

This character is particularly distinguishable:

a. In his narrow forehead, which has nothing like the beautiful proportion of the human.

b. In the defectiveness, or at least in the want of effect of the white of the eye.

c. In the nearness of the eyes, or that of their orbits, which becomes strikingly conspicuous when the bones of the scull are stripped of mu cles and teguments.

d. In

MONKEYS . &c .

d. In his noſe ſo exceſſively flat, too narrow in the upper part, ſpread too wide below.

e. In the poſition of his ears, placed too near the crown of the head, and which, in man, are almoſt always of the ſame height with the eye-brows, and parallel to the noſe.

f. In the ſpace which ſeparates the noſe from the mouth; a ſpace which in the animal is almoſt as long as the chin, whereas, in man, it is generally but about half that length.

g. In the lips which are glued cloſe to the teeth, and form an arch like thoſe of other animals.

h. In the triangular form of the whole head.

In fact, it would be ſuperfluous to puſh the compariſon ſo far as to the neck and the hair.

It is farther alledged, that this animal has a melancholy air, and a ſtately gait; that all his motions are meaſured: that his diſpoſition is abundantly gentle, and very different from that of other monkeys; that he has neither the impatience of the baboon, nor the miſchievouſneſs of the ſatyr, nor the petulant vivacity of the long-tailed monkeys.

There is not one of theſe, now under review, that has lips to be compared with ours; and, excepting two or three, all of them preſent phyſionomies which conſtrain us, on the firſt glance, to rank them in the claſs of mere animals.

Next to the orang-outang, betwixt which and man we have pointed out ſuch a palpable difference, the gibbon, fig. 3, and 4, is the one whoſe form approaches neareſt to the human figure.

Fig. 24, there is a reſemblance ſufficiently marked between his ſkull and that of man. This monkey is of a mild diſpoſition; has gentle manners; his motions are neither too briſk, nor too precipitate; he takes quietly the food that is offered him; he is ſen-

ſible of cold, and afraid of moiſture: but, take the whole of his figure together, it has nothing human in it; his ill-proportioned arms reach the ground, even when he ſtands upright.

In fig. 5, by the exceſſive diſtance of the noſe from the mouth, how perceptibly is the brute characterized! on the contrary, in fig. 4, 10, and eſpecially fig. 21, 23, it is the too great proximity of theſe parts which betrays the beaſt concealed under the maſk of man.

The maimon, fig. 21, may alſo be ranked among the moſt tractable ſpecies of monkeys. This monkey, by its conformation, has the angle of the eyes moſt nearly approaching that of man, and which, in other reſpects, paſſes for a ſociable and kind animal.

The macaco, fig. 6, is likewiſe commended for his gentleneſs; but he is ſo hideous, that it is impoſſible to look at him without horror and diſguſt; he paſſes too for an animal ſingularly capricious.

There is ſomething ſo atrocious and diſguſting in the phyſiognomy of the mandrill, fig. 9, 10, that it would be in vain to look for the traits of humanity in him.

His ſhort and buſhy locks, the length of his noſe, or rather his two noſtrils, from which there is a perpetual flux of humor which he licks up with his tongue, his purple coloured face furrowed on both ſides with the deep and longitudinal wrinkles, the total abſence of a chin—Do not all theſe defects degrade him infinitely below the moſt miſerable of mankind? However, he is among the leſs miſchievous of the race.

The mona, fig. 20, is entirely deſtitute of forehead. He is allied to the tiger by the lower part of the face; but not one of his features expreſs the force of man, and his figure, in general, has nothing human. His vivacity is carried to the higheſt pitch of extravagance; alert, but abundantly docile: his violence has nothing of furiouſneſs.

The

The look of the baboon, fig. 2, is that of a greedy miſer; he bears the character of a mean daintineſs, and diſcovers a violent inclination to rapacity.

The patas, fig. 14, 16, commit great waſte in the plains of Senegal: monkeys of this ſpecies poſſeſs aſtoniſhing dexterity.

The Chineſe bonnets, fig. 12, can never be rendered completely tame; and it is neceſſary to keep them continually chained. They fiſh very dexterouſly for crabs, by permitting the claw of that animal to lay hold of their tail, and by a ſudden jerk draw them out of the water.

PRINCIPAL CHARACTERS OF THE MOUTH OF THE DIFFERENT KINDS OF MONKEYS.—*See the Plate.*

There are ſcarcely any traces of the human mouth, except in fig. 1, and fig. 2; the others riſe not at all above the animal ſpecies; the mouth fig. 5, is the fartheſt removed from the human.

It is here neceſſary to make a very important obſervation reſpecting thoſe human forms which are believed to have ſome analogy to the phyſionomy of monkeys:

In reality, this pretended reſemblance would be ſenſibly diminiſhed, were we to take the trouble to obſerve and to compare with ſome degree of attention; it would totally diſappear, eſpecially on conſidering the foreheads, ſeeing thoſe very perſons who are ſuppoſed to have ſome reſemblance to this animal, have almoſt all of them the forehead open and frank, and conſequently differ from the monkey, in one of the principal parts of the head.

Perſons of this deſcription, are commonly of conſiderable ability, active, dexterous, and of great uſe in ſociety. However, they ſhould be on their guard againſt the propenſity which they

may

may have to avarice and cunning—two vices to which they ſeem peculiarly liable.

FIGURE OF THE SKULL OF A MONKEY OF THE COMMON SPECIES —*See the Plate.*

Among the ſkulls of animals, I allow, that there is no one which has ſo much conformity to that of man. At the ſame time, however, I diſcover in it, very eſſential differences, which, in my opinion, are of the greateſt importance in the ſcience of phyſiognomy.

The *firſt*, and moſt ſtriking, is the ſmallneſs of the ſpace which ſeparates the ſockets of the eyes.

The *ſecond*, the flatneſs of the forehead, and its horizontal inclination, eſpecially when viewed in profile. This trait is one of the eſſential characters which diſtinguiſh the animal from the man.

The *third* ariſes from the form of the opening of the bone of the noſe. In the ſkull of man it repreſents a heart inverted; on the contrary, here the point of the heart is undermoſt, and the baſe uppermoſt.

A *fourth* difference is, that of the traits which unite the forehead and the noſe, the root of which is placed much higher in the ſkull of man, than in that of the monkey.

In the *fifth* place, the jaw of man is, proportion being preſerved, much larger than that of the monkey, and contains many more teeth; the one before us, terminates too much in a point, and, viewed in profile, projects too far forward.

Sixthly, the chin of man is much more prominent than that of the monkey.

When

When the two ſkulls reſt on the lower jaw, and are placed beſide each other, that of the animal inclines ſo violently forward, that you can ſcarcely perceive the face.

The Chin is the diſtinctive character of man: this truth appears to me an axiom in phyſiognomy.

By the word chin, I here underſtand, only the bony part, ſtripped of muſcles and teguments; it is the abſence of this part which occaſions that of the chin in all animals, when viewed in front.

The profile alone preſents a *ſeventh* difference the moſt decidedly marked: it relates to the form and extent of the hind-head, which, in the monkey, is infinitely more oval and ſhorter than in man. Beſides, the angle which the lower part of the under jaw here forms with the baſe of the hind-head, is almoſt a right one; whereas, in man, the lower jaw is found to be almoſt in the ſame horizontal line with the occipital apophyſis, of which the monkey is deſtitute. 'He is then nothing but an animal, and 'notwithſtanding his reſemblance to man, ſo far from being the 'ſecond in our ſpecies, he is not even the firſt in the order of 'brutes, becauſe he is not the moſt intelligent.'

The principal cauſe of this degradation of the monkey, is the ſmallneſs of his forehead, and of the ſpace which contains the brain—all of them differences very eſſential, and too characteriſtic to permit us to confound him with man.

But to conclude:—In order to be convinced of the truth of phyſiognomy, and to be ſenſible of the infinite wiſdom of Nature in the conformation of animals; in order to have convincing evidence that in all her actions ſhe is ſubject to diſtinct laws, it is ſufficient to compare the profiles of all animated beings, and to obſerve:

a. The relation which the mouth has to the whole head;

b. To the eye in particular;

c. This

c. This relation determined by the length of the mouth viewed in profile;

d. Determined by the form and curvature of that part;

e. Laſtly, by the angle which this line forms with that of the eye, ſuppoſing a new line drawn through the centre of the one, to the extremity of the other.

In the human profile, for inſtance, the eye is found placed above the mouth at the diſtance of about ſix times the breadth of the line of the profile of the mouth.

The angle, which I have juſt mentioned, will be nearly a right one in a wiſe and good man; the more obtuſe it is, the more it announces a character decidedly animal.

The ſame effects may be inferred from the greater or leſs diſproportion between the length of the line of the profile of the mouth, and that other line which may be drawn, in idea, from the extremity of the mouth up to the eye. The true proportion of this part of the human face to the length of the profile of the mouth, is as 1 to 6.

LECTURE

LECTURE XIV.

THE HUMAN SKULL MINUTELY CONSIDERED.

A.

THE Scull, that part of the human body which is of moſt importance to ſtudy, authors and obſervers, who have preceded me in the phyſiognomical career, ſeem to have paid only a ſlight degree of attention to. No one is more intereſting or more ſignificant to an attentive obſerver. The knowledge of this part is the moſt ſolid foundation of that of man.

More than once have I hinted, and particularly in the Diſſertation with which the firſt volume concludes, that I conſider the bony ſyſtem as the ſketch of the human body; and that, in my apprehenſion, the ſcull is the baſis, the abridgment of this ſyſtem, juſt as the face is the reſult and the ſummary of the human form in general. The fleſh, according to theſe principles, is only, in ſome degree, the colouring which relieves the drawing; and the principal object of my reſearches will be the conſtitution, the form, and the curvature of the ſcull.

The fœtus, it is well known, is, at firſt, only a ſoft and mucilaginous ſubſtance, apparently homogeneous in all its parts. The

bones themſelves are, in the beginning, nothing but a kind of jelly, which become, in courſe of time, membranous, then cartilaginous, and, laſt of all, hard and bony.

In proportion as this jelly, ſo tranſparent and ſo delicate in its origin, grows, thickens, and loſes its tranſparency, there is diſtinguiſhable in it a little ſpeck more firm, and more opaque, which differs from cartilage, and already partakes of the nature of bone, without its hardneſs. This ſpeck may be termed the *nucleus* of the bone which is going to form, the centre from which oſſification proceeds, till it reaches the circumference.

There are perceptible, in this bony germ, differences which already enable us to judge what will be the form of the bones, when they ſhall have arrived at perfection.

In the ſmall ſimple bones, you diſcover only one ſingle *nucleus*; in the greater, and ſuch as are groſs and angular, we find ſeveral, ſpringing in different places, from the primitive cartilage; but, in this laſt caſe, the number of pieces of which the bone is to be compoſed, is the ſame as that of the *nuclei*, and all theſe pieces are perfectly arranged and proportioned.

In the bones of the ſkull, the round *nucleus* appears at firſt in the center of every piece, and the oſſification extends afterwards in all directions by means of an infinite number of fibres, which the bony ſpeck ſends forth in form of rays, which lengthen, thicken, harden by degrees, and unite by a membranous contexture. The junction of the ſeveral parts of the ſkull produces afterward thoſe indented ſeams, whoſe delicacy is ſo juſtly the object of admiration *.

Hitherto we have ſpoken only of the firſt epoch of oſſification; the ſecond may be fixed at about the fourth or fifth month.

During this interval, the bones, and all the parts in general, aſſume a form more perfect and more diſtinct, in proportion as the

* Conſult *Albini Icones oſſium fœtus humani*, and *Bidloo Anatomia corporis humani*.

oſſification

oſſification progreſſively gains upon the whole cartilage, and according to the greater or leſs vivacity of the fœtus, and of the degree of active force which characterizes that being, even before it ſees the light. The bones increaſe and harden with age, following a gradation inſenſible, and coincident with every inſtant of the duration of life.

Reſpecting the oſſification of the fœtus, anatomiſts are not agreed in their hypotheſes.

This diſquiſition enters not into my plan, and therefore I leave to future phyſiognomiſts the trouble of clearing this hitherto untrodden path; for my own part, I have confined myſelf to what is poſitive, and to concluſions drawn from obſervation alone. Beſides, it is certain that the activity of the muſcles, of the veſſels, and other ſoft ſubſtances which ſurround the bones on every ſide, contributes inconceivably to their increaſe, and the progreſs of their ſolidity.

What ſtill remains of cartilaginous in the newly-formed bone of the fœtus, diminiſhes, becomes firm, and whitens till the ſixth and ſeventh month, in proportion as the bony part advances to perfection. Certain bones acquire firmneſs and ſolidity much faſter than others: this is the caſe with thoſe of the ſkull, and the ſmall bones which conſtitute the organ of hearing. The ſame bones have not always an equal degree of hardneſs, and there is ſometimes a difference in different parts of the ſame bone. In general, they are always harder toward the center and principle of oſſification; and their ſolidity decreaſes in proportion as they remove from it.

Farther, as the bones conſolidate, which takes place with the progreſs of age, their rigidity advances by ſlow and imperceptible degrees. What was ſtill cartilage in the adult, becomes ſolid bone in the old man; and his whole bony ſyſtem becomes brittle from its having become compact and dry.

B.

Anatomiſts diſtinguiſh the natural or eſſential form, from the accidental.

The natural form, however different from one another as to the exterior, is nearly the ſame in all bodies. It is ever determined by the univerſality of a common nature in beings which tranſmit life, by the uniform property of their ſeminal liquid, and by the circumſtances which naturally and invariably accompany generation. For this reaſon, man always generates man, and every animal an animal like itſelf. The accidental form, on the contrary, is ſubject to variation in the ſame individual, according to circumſtances, and the influence of age.

The natural form has its internal moulds, which vary as much as the external contours of the face. Theſe internal moulds are the work of Nature, the order aſſigned by the Great Creator of all things, to every work of his hands. It is the effect of an inexplicable predeſtination, the only one to which we are really and conſtantly ſubjected before we are born.

Every bone has its primitive form, and its individual diſpoſition. It may change, and its effect does change every inſtant of the day; but never will it arrive at a perfect reſemblance with another ſuch bone which bears the ſame name, but whoſe primitive form is different. The accidental changes, however ſenſible they may be, will not depend the leſs, on that account, upon the primitive and individual form of the bone. Even the moſt violent preſſure will never alter that form, nor occaſion ſuch a deviation from nature as to render it impoſſible to diſtinguiſh ſuch a bone, from that which belongs to every other bony ſyſtem which may have ſuffered the ſame accident. In ſhort, one bone can no more loſe its original form, and aſſume that of a correſponding bone, than the Ethiopian can change his colour, or the leopard his ſpots, whatever be the variations to which both the one and the other are expoſed.

You may perceive in the bones, a great number of veſſels which convey to them the marrow and the nutritive juices. The younger the ſubject is, in the greater number are thoſe veſſels, and the more ſpongy and flexible alſo are ſuch bones.

With the aſſiſtance of experience, it is poſſible from the degree of hardneſs to determine the age of the fœtus by the inſpection of its bones; but, in proportion as the body increaſes and waxes old, theſe differences diſappear, and the more difficult it becomes to determine the preciſe epoch.

The ſkull, which by degrees acquires ſo great ſolidity, is in infants ſoft and flexible; its internal ſurface is interſected by a great number of furrows, canals and inequalities; and it is the continual preſſure of the blood, of the veins, and even that of the brain, which produces them. The cavity of the ſkull is viſibly fitted to the maſs of the ſubſtances which it contains, and follows their growth at every age of human life.

Thus the exterior form of the brain, which imprints itſelf perfectly on the internal ſurface of the ſkull, is, at the ſame time, the model of the contours of the exterior ſurface.

The maſtoïdean apophyſes of the temporal bones, which are placed behind the auditory canal, appear neither in the fœtus, nor during the firſt years of infancy; they acquire conſiſtency and increaſe only with age.

In women, and perſons who lead to a ſedentary life, they are ſmall, round and ſmooth. On the contrary, in the peaſant, the porter, and other perſons inured to labour, they are large, covered with aſperities, oblique, bent forward and downward in the ſame direction with that of the correſponding muſcles.

It is the preſſure, then, of the muſcles, and that of the parts adjoining to the bones, which engrave upon their ſurface, and even in their ſubſtance, all ſorts of deſigns and furrows.

On

On the ſurface of the ſkull chiefly are to be found diſtinct marks of the manner of life followed by the party to whom it belonged.

The tumours which accidentally take place near the bones, change the form of the latter by the continual preſſure they make on their ſurface.

Even in a grown perſon, there has been ſeen an aneuriſm formed in the thorax, make its way through the ſternum, and produce round the opening which it had forced, cavities analogous to the form of the abſceſs.

This ſkeleton is ſaid to be preſerved in the Anatomical Cabinet of Peterſburgh. From ſo extraordinary a caſe it may be concluded, that in the order of Nature, ſimilar effects happen every day, and neceſſarily muſt happen: *Gutta cavat lapidem.*

This is one of the moſt important obſervations for the ſcience of phyſiognomies.

Mr. Fiſcher, from whom I have taken the liberty to borrow ſeveral ideas on this ſubject, inſiſts, that it is poſſible, from the inſpection of the ſkull only, to diſcover at leaſt characters diſtinguiſhed by a peculiar ſimplicity or energy.

He explains afterwards, in detail, by means of the total form, of the hardneſs, and the proportions of the ſkull, the diſpoſition and total maſs of the character; and diſcovers its accidental diſplay, and particular diſpoſitions, in the different impreſſions produced on the bones by the muſcles of the face. Hence thoſe infinite differences in the bones of the ſkull, varied as endleſsly as languages and dialects.

From the whole, it follows, that the bony ſyſtem is the foundation of phyſiognomy, whether it be conſidered as acting on the ſoft parts, or acted upon by the ſame parts; whether, in a word, we conſider it as giving and receiving the law by turns. In both caſes it will always be ſolid, determinate, durable, and diſtinguiſhable;

guiſhable; alſo, will bear the marks of what is moſt invariable in the character of man.

* * * * * * *

C.

What anſwer is now to be given to an anti-phyſiognomical wit, who has taken a fancy to divert himſelf at my expence?

'There have been found,' ſays he, 'in the catacombs near 'Rome, a great quantity of ſkeletons, which have been taken for 'relics of ſaints, and revered as ſuch. Many of the learned have 'ſince doubted whether the catacombs ſerved as tombs to the pri-'mitive Chriſtians and Martyrs, and have conjectured, that they 'may have been the burying place of maleſactors and banditti. 'This controverſy has greatly diſturbed the devotion of the 'Faithful.

'If phyſiognomy,' continues he, 'is a ſcience to be depended 'upon, why has not Lavater been ſent for; who, by the ſight and 'touch alone, would have ſeparated the bones of the ſaint from 'thoſe of the thief, and thus reſtored the true relics to their former 'credit?'

An impartial defender of the ſcience of phyſionomies has anſwered this ſally in the following terms:

'The idea,' ſays he, 'is pleaſant enough. But after he has 'had his laugh at it, let him examine a little the reſult of theſe 'reſearches, ſuppoſing them to have taken place. The phyſio-'nomiſt would probably have pointed out, in many of the bones, 'and particularly in thoſe of the head, a multitude of real dif-'ferences which eſcaped the eyes of the ignorant; and when he 'had afterwards claſſed the heads, when he had ſucceſſively eſta-'bliſhed their gradations, and made us ſenſible of their extremes 'by contraſt, we ſhould not have been far, perhaps, from ac-'quieſcing in his hypotheſes, reſpecting the properties and the 'activity

'activity of the brain which theſe ſkulls formerly contained. 'Beſides, is it not well known, that a great many banditti have 'diſtinguiſhed themſelves by an aſtoniſhing degree of ſpirit and 'activity? Can we ſay as much of moſt of the ſaints whoſe names 'make a figure in the calendar?

'The queſtion becomes accordingly a moſt intricate one; and 'the phyſionomiſt is very excuſable if he declines to give a ſolution 'of it, and refer the deciſion to an infallible judge.'

Thus far Mr. Nicolai. His anſwer is good; but it does not appear to me a ſufficient one. Let us endeavour to place the ſubject in its cleareſt light.

Who ever pretended 'to diſtinguiſh the ſaint from the robber, 'merely by the ſkull?'

When you would form a judgment of men, of their opinion and their works, ſurely candour requires, firſt of all, that you ſhould enter into their views, and not impute to them ideas which they never were in poſſeſſion of.

I know of no phyſionomiſt who has advanced the pretenſion which our critic combats; at leaſt, I am poſitive, that I never arrogated it to myſelf. However, I will maintain it, as a fact moſt eaſily to be demonſtrated, 'that the ſimple form of the ſkull, its 'proportions, its hardneſs or ſoftneſs, are ſufficient to determine 'in the groſs, with the utmoſt certainty, the energy or the weak-'neſs of the character of the individual to whom it belonged.'

It is much more evident, and I have already mentioned it more than once, that energy and weakneſs are, in themſelves, neither vices nor virtues; they conſtitute neither the ſaint nor the demon. In ſhort, every man has it in his power to make what uſe of his faculties he thinks proper, and may employ his ſtrength, as his wealth, to the benefit or the detriment of ſociety; and one may with the ſame ſtock of wealth become a ſaint or a demon.

Laſtly,

Laſtly, the uſe of the poſitive force is as arbitrary as that of the natural force with which a man is endowed from his birth; and, as of a hundred rich men ninety-nine will not become ſaints, ſo likewiſe, of a hundred men born with a primitive force clearly decided, ſcarce will one make the uſe of it to which it was deſtined.

When there is found, then, in ſuch or ſuch a ſcull traces of great ſolidity, it is unwarrantable immediately to conclude, 'That 'ſuch a one was a highwayman;' but you will riſk nothing in affirming, 'That you diſcover in it a ſuperabundance of impulſive 'force, which, unleſs you ſuppoſe at the ſame time certain re'ſtrictions and modifications, renders it extremely probable that 'this man had the ſpirit of conqueſt—that he was the general of 'an army, a conqueror, a Cæſar—or a highwayman, a Cartouche: 'that, in certain circumſtances, he would have acted in ſuch a 'manner; that in a different ſituation he would have taken other 'ſpecific meaſures; but always with the ſame violence and impe'tuoſity, always as a deſpot and a conqueror.'

Thus one may be able to ſay on inſpecting the bones of certain ſculls, 'That the texture, the form, the ſoftneſs of their parts, 'evidently indicate a feeble ſubject, endowed only with the facul'ty of conceiving ideas, and deſtitute of all impulſive force or 'creative energy.—That in ſuch a conjuncture perſons whoſe ſculls 'are thus conſtructed would have acted feebly; that they would 'have been naturally as incapable of reſiſting ſtrong temptations, 'as of forming great enterprizes. In the world they would have 'become coquettes, libertines in private life, and falſe devotees in 'a convent.'

The ſame force, the ſame ſenſibility, the ſame conception, produce effects and receive impreſſions which vary without end.

This enables us to conceive, as has been already remarked, that predeſtination and free will may be allied in the ſame ſubject.

Conduct a man of the moſt ordinary underſtanding to a charnel houſe; point out to him the difference of the ſculls, and he will ſoon diſcover, or at leaſt feel, after what you ſhall have told him, 'that one announces energy, and another weakneſs; this obſti-'nacy, and that levity.'

Find there by chance the ſcull of a Ceſar, that of a Michael-Angelo; who would be ſo ſtupid as not to diſcover in it the characteriſtic expreſſion of extraordinary energy, of firmneſs not to be ſhaken? And, notwithſtanding their differences, muſt we not aſcribe to them equally an influence more deciſive, effects more durable than thoſe which could have been produced by a ſcull ſmooth half-oval?

And the ſcull of Charles XII. with what characters muſt it not have been impreſſed? How different undoubtedly is it from that of his hiſtorian Voltaire? Compare the ſcull of Judas Iſcariot with that of Chriſt by Holbein—and do you aſk, which is the traitor? where is innocence betrayed?—Can you heſitate? No, certainly.

It is not difficult without doubt to pronounce between two heads exceedingly different, between that of a highwayman and that of a ſaint. The differences are too ſtriking in this caſe to permit the perſon who has caught them to draw vanity from it, and to flatter himſelf that he is able to diſtinguiſh in general the ſaint from the robber by means of the ſcull only.

I ſhall finiſh this article by mentioning an hiſtorical trait known to the whole world. There were found formerly on the field of battle the bones which remained there many years after the combat, and the diſtinction was even then ſenſible between the ſculls of the effeminate Mede and the warlike Perſian. The ſame thing has, I believe, been ſaid of the Swiſs and Burgundians; and this will prove, at leaſt, that it has been deemed poſſible to diſcover ſimply by the inſpection of the ſcull, the difference of the manner of life, and that of the ſeveral powers of different nations, and to diſtinguiſh one people from another.

LEC-

LECTURE XV.

D.

ADVICE TO THE PHYSIONOMIST RESPECTING THE IMPORTANCE OF THE KNOWLEDGE OF THE SCULL.

THE able and intelligent phyſionomiſt ought to bend his whole attention to the form of the head. He ought to apply himſelf to obſerve, to determine the firſt form of that of infants, to follow it through the infinite and relative changes which it undergoes. He ought to perfect himſelf in this ſtudy to ſuch a degree as to be able to ſay, at firſt ſight of the head of a new-born infant, one of ſix months, or of one or two years old, 'In ſuch a given caſe this bony ſyſtem will form and deſign itſelf in ſuch a manner.' He muſt be able at ſight of the ſcull of a young man of ten, of twelve, of twenty-four years, to ſay, 'that ſcull had ſuch a form eight, ten, or twenty years ago—and unleſs ſome extraordinary accident happen, it will aſſume ſuch another form eight, ten, or twenty years hence.' He ought to be ſufficiently acquainted with individual forms to foreſee in the infant what the youth will be, and in the youth the full grown man; and reciprocally the youth in the adult,

the infant in the youth, the new born child in him who has reached the ſecond year, the embryo in the infant at the breaſt.

He ought—and the time will come when he ſhall be able to do this—And then phyſiognomy will be ſupported by its natural baſis; then it will take deep root, and become like a tree on which the fowls of Heaven build their neſts, and under the ſhade of which the wiſeſt and beſt of men come to repoſe themſelves and to adore. Hitherto our ſcience is only a ſingle grain of ſeed, which is thrown away becauſe its value is not underſtood.

Ye who adore the infinite wiſdom which forms and diſpoſes all things, O, ſtop for a moment longer to contemplate with me the ſcull of man!

We diſcover in that ſcull, ſtripped of its covering, the ſame varieties which manifeſt themſelves in the whole external form of man. The ſequel will exhibit proofs of it, and will evince, that with it properly we muſt begin, if the ſcience of phyſionomies be any thing more than a ſimple amuſement, if it is to become a benefit to ſociety; and men will be convinced that the inſpection of the bones of the ſcull, of their form and contour, ſpeak, if not every thing, at leaſt moſt frequently, much more than all the reſt.

. . . . . .

E.

OF THE SCULLS OF INFANTS.

You may diſtinguiſh at once the deſign of an infant's ſcull, though detached from the other parts of the body, and it would be difficult to confound it with that of a grown perſon. It would be neceſſary only for the painter to attend more to the expreſſion of every

every eſſential quality, and be carefully on his guard againſt generalizing what ought to be characterized—a fault into which painters and ſo many pretended phyſiognomiſts are every day falling.

There are diſcoverable, then, in the head of an infant, characters ſufficient to diſtinguiſh it from that of every other individual of the human ſpecies; and theſe diſtinctive ſigns reſide as well in the aſſemblage and form of the whole, as in every part taken ſeparately.

It is well known that the head of the infant is much too large in relation to the reſt of the body, and that this diſproportion is particularly apparent in an infant newly born, or one that has not ſeen the light. In like manner, on comparing the ſculls of the fœtus, the infant, and the grown perſon, it will be found, if I am not deceived, that the part of the ſcull which contains the brain, is larger than thoſe which form the reſt of the face and the jaws; it is this, I believe, which uſually makes the forehead in children, eſpecially the upper part of it, ſo very prominent. The bones of the two jaws, and the teeth of which they contain the germ, unfold themſelves more at leiſure, and arrive at perfection by a ſlower proceſs. The lower part of the head, in general, increaſes more than the upper, till it has attained its full growth. The maſtoïdean apophyſes, and ſome others which are placed behind and under the ear, appear not till after the birth. The ſame obſervation applies to moſt of the pituitary ſinuſes, which are to be found in the ſubſtance of the jaws. The conical figure of theſe bones, the number of angles, of edges, and epiphyſes which compoſe one and the ſame body with them, the continual play of the muſcles which are attached to theſe ſolid protuberances, are ſufficient to explain with eaſe thoſe accretions and changes which the bony and rounded cavity of the brain no longer admits of from the moment it is incloſed on all ſides, and the ſeams are conſolidated.

This unequal growth of the two principal parts of the ſcull, for I muſt not ſtop to obſerve ſeparately every part, and every one of the bones of the head, this inequality, I ſay, muſt neceſſarily pro-

duce great differences in the whole. To which might be farther added, thoſe which ariſe from the edges, ridges, angles, and windings reſulting from the action of the muſcles.

In proceſs of time, the anterior part of the face will lengthen and puſh forward, under the forehead; and, as the lateral parts, that is to ſay, the temporal bones, will retire more in proportion as they oſſify and unfold themſelves, the ſcull, which in the fœtus tapered downward in form of a pear, will ſoon loſe that figure.

The frontal and pituitary ſinuſes too are not formed till after the birth; for which reaſon, we never ſee in infants any elevation above the noſe, nor about the eye-brows.

The ſame thing may ſometimes be remarked in grown perſons, when theſe cavities are entirely wanting, or too ſmall. In general, they vary exceedingly.

The noſe likewiſe undergoes great changes; but I know not what ſhare the bones have in all its progreſſive variations, this part being almoſt entirely cartilaginous. All this would require an accurate compariſon of many ſculls, and heads of children, and of grown perſons of all ages; or rather of one head with itſelf at different ages, which we ſhall be enabled to perform by means of ſilhouettes. A ſeries of heads traced in this manner through the different ſtages of life, would be a moſt intereſting ſubject of inveſtigation to an obſerver.

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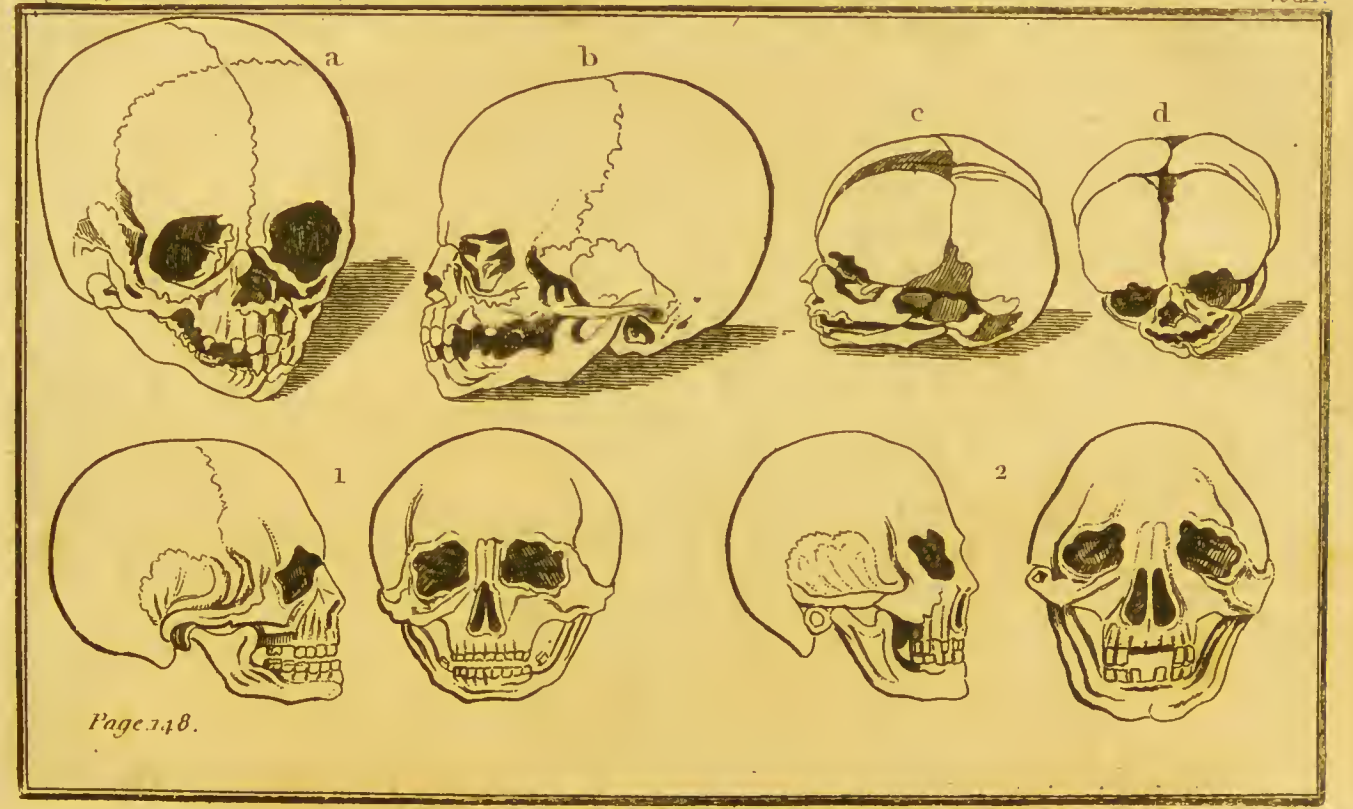
F.

SCULLS OF INFANTS.—*See the Plate.*

Here are ſeveral ſculls of infants. The plate oppoſite (b) and (c) repreſents that of a child three years and a half old. It is remarkable



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able for the ſingularity of that arched outline, which extends from the hollow of the noſe down to the tip of the chin. Had this head been permitted to attain its full growth, the female to whom it belonged would probably have been very judicious, but ſomewhat of a goſſip.

I alſo preſent the figure of the ſculls of two infants from four to five months old (d) and (e). You perceive at the firſt glance the imperfection of all the bony parts, and particularly that of the temporal bones and of the two jaws. The progreſs of nature in her productions is only in proportion as they become neceſſary.

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G.

DIFFERENCE OF SCULLS AS TO SEXES AND NATIONS.

Mr. de Fiſcher has publiſhed a very intereſting Diſſertation, the object of which is, to point out the difference of the bones relatively to ſex and nation. I ſhall extract ſome paſſages from it.

The examination and compariſon of the internal and external ſtructure of heads, furniſh alone an eaſy method of diſtinguiſhing the ſculls of one ſex from thoſe of the other. Labour and ſtrength are aſſigned to man; beauty was reſerved for woman, whom her form calls to the propagation of the ſpecies. You diſcover accordingly, in the bones of the male, the ſigns of vigour and force; his ſkeleton and ſcull are more eaſily analyzed, as, in general, features bold and ſtrongly marked are more eaſily hit, than ſuch as are weak and leſs finiſhed.

The ſtructure of the bony ſyſtem in general, and that of the ſcull in particular, is evidently more ſolid in man than in woman.

The

The ſkeleton of the one increaſes in breadth and thickneſs from the haunches up to the ſhoulders. Broad ſhoulders and a ſquare figure announce, then, robuſt conſtitutions. The ſkeleton of the other, on the contrary, diminiſhes as it aſcends, becomes ſmaller and more ſlender in the upper part, and almoſt always terminates in a round. Some of her bones are even more delicate, more ſmooth, ſleeker and more rounded; they have ligaments leſs ſtrong, fewer edges, and angles leſs projecting.

We may likewiſe appeal to the authority of Santorin, in favour of the difference of ſculls in the two ſexes. 'The cavities of the 'mouth, of the palate, and of all the parts which compoſe the ex-'terior organ of ſpeech, are, according to him, ſmaller in women 'than in men; their chin is narrower and rounder; and conſe-'quently more analogous to the hollow of the mouth.'

The roundneſs of the ſcull, and its angular form, ought then, in general, to be conſidered in Phyſiognomy as an eſſential prognoſtic: they may become the ſource of a multitude of particular obſervations. The work of Mr. de Fiſcher furniſhes examples and proofs of it.

There is no perfect reſemblance between one man and another, neither in the external ſtructure, nor in the internal ſtructure of the parts of their body. The ſame things holds with reſpect to the bony ſyſtem: there exiſts a difference between its parts, not only in different nations, but alſo amongſt perſons the moſt nearly related to one another—though in the ſame family and the ſame nation, the differences are not ſo clearly marked, as in nations far removed from each other, and in perſons whoſe manner of life is entirely different. The more cloſely men are allied by the ties of blood, and thoſe of ſociety—the more they reſemble one another in language, way of living, manners, in a word, by the conformation of the exterior parts, as far as they are ſuſceptible of modification by accidental cauſes. For this reaſon a kind of reſemblance is obſervable between nations who maintain an intercourſe commercial and political. Their form is, in ſome meaſure, aſſimilated through the influence of climate, the power of imitation and of habit; ſprings

which

which act ſo powerfully on the nature of the body, and that of the mind, in other words, on our faculties, viſible and concealed. This aſſimilation, however, deſtroys not the national character, which remains ſtill the ſame, and which it is often eaſier to perceive than to deſcribe.

I leave to the reſearches and obſervations of a man of genius like Mr. Camper, a ſubject ſtill involved in ſo much obſcurity. I frankly acknowledge, that I want the ability, leiſure, and opportunity which are requiſite to the elucidation of it, by new and important diſcoveries.

Without entering into the minute differences of the homologous bones of different nations, I reſtrict myſelf to ſome examples drawn from the conformation of the whole, in nations very remote from one another, which will evince, that though it be undoubtedly the form of the face which more eſpecially preſerves the ſtamp of the particular character of every nation, receiving better the impreſſion of the mind; nevertheleſs, the diverſity of force, of firmneſs, of ſtructure, and even of proportion between the parts of the ſkeleton, manifeſt ſomething of theſe characteriſtic differences of nations.

The ſcull of a Dutchman, for example, is more rounded in every ſenſe; the bones of it are broader, more uniform, have fewer curves, and, in general, have the form of an arch leſs flattened on the ſides.

The ſcull of the Calmuck has an appearance much more rude and coarſe; it is flattened a-top, prominent on the ſides, and, at the ſame time, firm and compact; the face is broad and flat.

That of the Ethiopian is erect and ſtiff, ſuddenly narrowed toward the top, ſharpened above the eyes, projecting below, elevated and globular in the hinder part.

The forehead of the Calmuck is flat and low, that of the Ethiopian higher and more ſharpened. And in Europeans the vault of

the hind-head is more arched, and rounded in form of a globe, than in the Negro, and the African in general.

* * * * * * *

ADDITION.

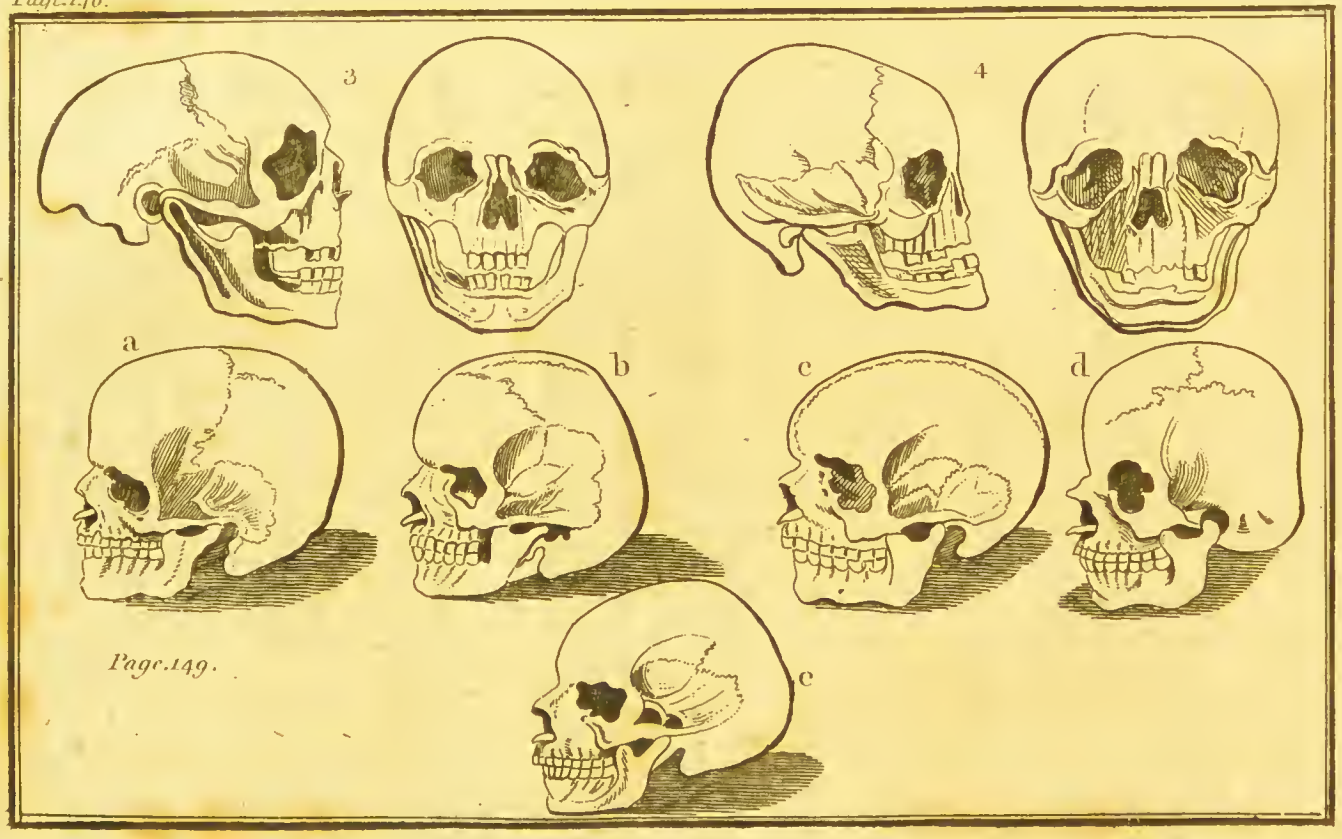
SCULLS OF PERSONS BELONGING TO DIFFERENT NATIONS.—*See the Plate.*

The ſculls here preſented, belonged to ſubjects of different nations.

1. Is that of a German; every thing about it bears the impreſs of a European head, and it ſenſibly differs from the three which follow. The hinder part is thicker, the fore part more ſlender; the forehead better arched than the others, is neither too ſtraight nor too round. The individual to whom it belonged was neither a ſimpleton nor a genius; he was of a character cold, reflecting, and active.

2. Is the ſcull of an Indian; it is eaſily diſtinguiſhable from the firſt; for the crown of the head is more pointed, the hind-head more ſhortened, the bones of the jaw, and of the whole face, infinitely thicker. A ſcull thus conformed announces a perſon whoſe appetites are groſs and ſenſual, and incapable of being affected by mental pleaſure and delicacy of feeling.

3. That of the African differs from both the preceding, in the hind-head, which is much narrower, and by the ſize of the bone, which ſerves as its baſe; beſides, the bone of the noſe is too ſhort, and the ſockets of the teeth advance too much; hence that little flat noſe, and thoſe thick lips, which are natural to all the nations of Africa. I am particularly ſtruck with the ſenſible diſproportion between the forehead and the reſt of the profile. That excepted,



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cepted, the arch of the forehead conſidered by itſelf, bears not that character of ſtupidity which is manifeſt in the other parts of the head.

4. The Nomade Tartar, or Calmuck. The forehead has a reſemblance to that of the monkey, not by its ſituation, but by its flatneſs. The orbits of the eyes are very much ſunk; and the bone of the noſe ſo ſhort and ſo flat, that it ſcarcely projects beyond the adjoining bones. That of the chin is more pointed and prominent, but at the ſame time ſo ſmall, that it produces in the whole an outline bending inward, the effect of which is very diſagreeable.

The curves of the other three faces are much more prominent. A flat forehead and ſunk eyes generally paſs for ſigns of cowardice and rapacity.

Reader, keep in remembrance an inconteſtable truth, which experience, by a thouſand examples, has confirmed: 'That every remarkable concavity in the profile of the head, and conſequently in its form, denotes weakneſs of mind: it ſeems as if this part were ſinking in ſearch of ſupport, as a feeble conſtitution naturally ſeeks to prop itſelf by foreign aid.'

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FIVE SCULLS DRAWN AFTER VESAL.—*See the Plate.*

1. It was of importance for me to know if among ſo many authors who have written on anatomy, there were none who had thought of examining the difference of ſculls, in order to deduce from thence conſequences reſpecting the character, or to determine the proportions of their contours.

I have made the moſt accurate reſearches into this ſubject; I have conſulted our moſt celebrated phyſicians, ſuch as Geſſner and Haller; and the reſult of my inveſtigation is reduced to the paſſage from Veſal which I am going to quote, and to the five ſculls, the drawing of which I have got copied, 2.

According to this author, the form of the ſcull, *a.* is the only one that is natural; it has the figure of a lengthened ſpheriod, flattened on both ſides, projecting before and behind.

This form I cannot call the only natural one; for I am confident that there are ſeveral ſculls whoſe contours are more beautiful and ſymmetrical, and which indicate more intelligence.

For example, if the forehead inclined more backward, and the ſcull were a little more elevated and more arched—it certainly would gain conſiderably, though, even in its preſent ſtate, it promiſes a character profound and judicious.

Veſal diſtinguiſhes ſeveral kinds of ſculls, whoſe form is defective.

'1. That whoſe anterior arch is not ſufficiently prominent.' Such is the ſcull *c.* which, conſidering the flattened contour of the coronal, muſt have been that of an ideot.

'2. The forms, *b.* whoſe anterior protuberances are irregular.' The hinder part of this head is ſtill more ſo; it would be leſs defective if the coronal were more contracted toward the root of the noſe, if it were more ſtrongly marked, and leſs rounded.

'The defective ſculls of the third ſort, *c.* have protuberances neither behind nor before.' And undoubtedly this head is that of an ideot from the birth; it is perceptible eſpecially from the teeth, and the relation of thoſe in the upper jaw to the chin.

'In a word, the form of face *d.* is not natural, inaſmuch as the two protuberances are found on the ſides, inſtead of being placed before and behind.' If the profile of this forehead were entirely perpendicular, and retired leſs in the under part, it would not be ſtupid.

ſtupid. What renders it ſo, is the angle which the forehead forms with the bone of the noſe.

Theſe are the moſt remarkable deformities; to which may be added, the ſculls whoſe profile is round or perpendicular; thoſe which are flat before, and too ſunk or too elevated a-top, 3.

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REMARKS.

PORTRAIT OF VESAL.—*See the Plate.*

1. Veſal—His portrait merits the attention of an enlightened phyſionomiſt. That firm and decided character, that penetrating look that noſe which alone announces a judgment mature and ſolid, or rather, which is inſeparable from profound underſtanding—how rarely are ſimilar features to be found! This fine phyſionomy has conveyed to me the ſatisfaction which I always feel at ſight of a great man, nay, of his very image. Does not the ſtudy of a good man's features in effect procure a joy pure and divine?

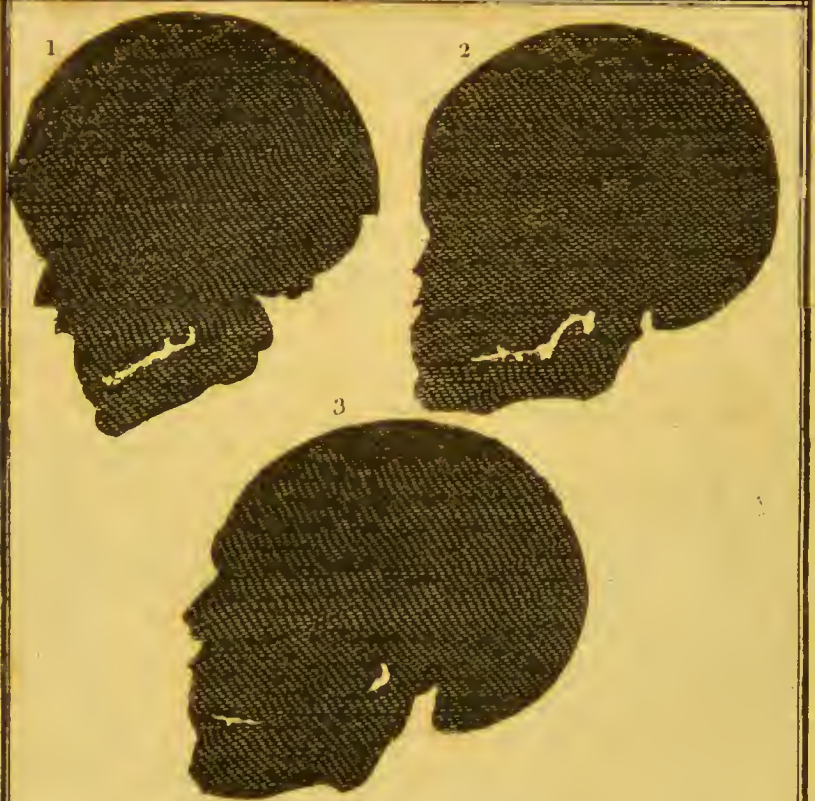
2. The five figures of ſculls preſented under this numeric character, are taken from the Anatomical Theatre of Caſpar Bauhin: but through a want of accuracy, which is undoubtedly to be imputed to the deſigner, that form which according to the author is moſt perfect, is at leaſt as irregular and as defective as the other four. Not only is it quite flat toward the ſummit, but there has been ſuperadded a cavity a-top, which renders ſtill more ſhocking that flatneſs of itſelf already ſo diſguſting. Theſe are not the only faults I could point out, but I ſatisfy myſelf with remarking, that anatomiſts and deſigners of the greateſt ability have not paid ſufficient attention to the difference of ſculls, though it be ſo ſtriking and ſo eſſential.

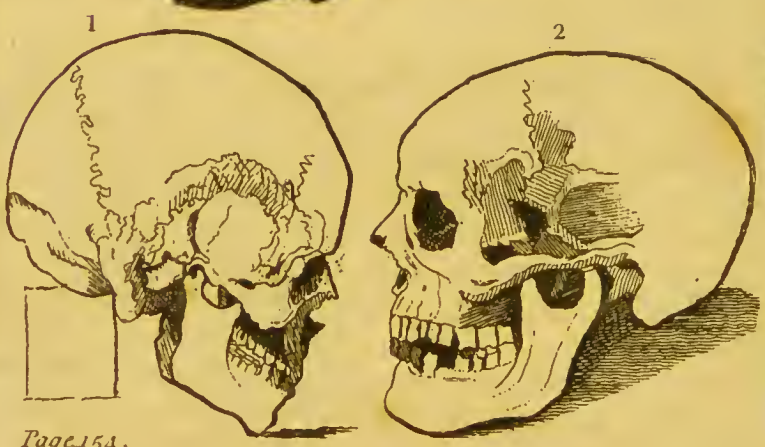
3. Galen

3 Galen however in another part of his writings affirms, that ſuch a figure may exiſt in idea, but cannot in the nature of things, though at Venice, a male child in many reſpects deformed, and entirely deſtitute of reaſon, may be ſeen at this day, of this very figure. At Bologna too there is a well known beggar with a ſquare head, but ſomewhat broader than long. Beſides, there was a little boy, perhaps about three years old, carried about from door to door in Genoa by a beggar-woman, and afterwards exhibited by itinerant players all over Brabant, whoſe head, having a huge protuberance on either ſide, was larger than the heads of two men.

The heads of the Genoeſe, continues our author, and ſtill more thoſe of the Greeks and Turks, nearly reſemble the figure of a globe, to produce which form (not a few of them conſidering it as perfectly elegant, and adapted to the various integuments of the head in uſe among them) the midwives ſometimes exert themſelves, prompted by the anxiety of the mothers on this ſubject. The Germans, on the contrary, are generally remarkable for a breadth of ſcull, and compreſſed hind head, becauſe when children in the cradle they always ſleep on the back. The heads of the inhabitants of the Netherlands continue through life more oblong than thoſe of other nations, becauſe mothers accuſtom their infants to ſleep on the ſide and temples, wrapt up in ſwadling clothes.

I allow that forced preſſures and poſitions may have an influence on the form of the head, and conſequently on the intelligence and capacity of the child; but on the other hand, I likewiſe believe, that the violent preſſure, which is unavoidable even in the eaſieſt labours, does no real injury to the principal form. The natural elaſticity of the parts repairs every thing, and reſtores the order of the whole. What has not the noſe to undergo in the birth, a ſubſtance ſtill ſo ſoft? Its elaſticity, however, is ſufficient to re-eſtabliſh it. May it not be concluded from thence, that if a cartilage ſo delicate can recover from the compreſſions which it undergoes—much greater efforts muſt be neceſſary irrecoverably to derange the ſolidity and elaſticity of the ſcull. The ſame thing may be ſaid reſpecting the falls and blows to which moſt children are liable,





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liable, without any injury to the brain or the form of the forehead. It muſt be admitted, however, that ſtupidity in children is often the effect of the unmerciful chaſtiſements which parents and ſchool-maſters ſo abſurdly employ.

Our author remarks elſewhere, thoſe forms of the head called non-natural are ſometimes found to belong to perſons of ſuperior wiſdom; for the brain needs no certain and appropriated figure; though ſuch ſculls, and eſpecially in the appearance of the ſutures, different from the natural, ſeldom preſent themſelves to obſervation in our church-yards, as would perhaps now and then be the caſe, were we to examine the burying-places of the inhabitants of the Alps on the ſide next to Italy, as we are aſſured theſe people have not only thoſe deformities of the head which have been already mentioned, but others ſtill more widely different from the natural figure.

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H.

SILHOUETTES OF THE BONY PARTS OF THREE HEADS.—*See the Plate.*

Here are the ſilhouettes of the bony part of three heads. Smile or not, as you pleaſe, they preſent facts. You ſee here neither mien, nor features, nor motion, and yet theſe three ſculls are not for that leſs expreſſive. To deſtroy theſe facts, it would be neceſſary to produce others which proved the contrary. Every other mode of proceeding is unworthy of the ſage, unworthy of every one who loves truth, and is incompatible with ſound philoſophy.

This

This is the judgment I would pronounce on theſe ſculls; I believe it to be infallible, becauſe it is dictated by experience.

No. 1, is the moſt acute and at the ſame time the weakeſt. You evidently perceive in it the character of a woman naturally attentive to little things, to neatneſs and accuracy, under the dominion of avarice and a reſtleſs ſpirit, and deſtitute of ſagacity except in trifles.

No. 2. though of a delicate conſtitution, has however neither the weakneſs nor the littleneſs of the preceding.

No. 3. is a male ſcull. You obſerve in it the frontal ſinuſes, which are rarely or never to be found in the female ſcull. This character is the frankeſt, the moſt ſincere, and moſt judicious of the three—without being a genius of the firſt, nor even of the ſecond order.

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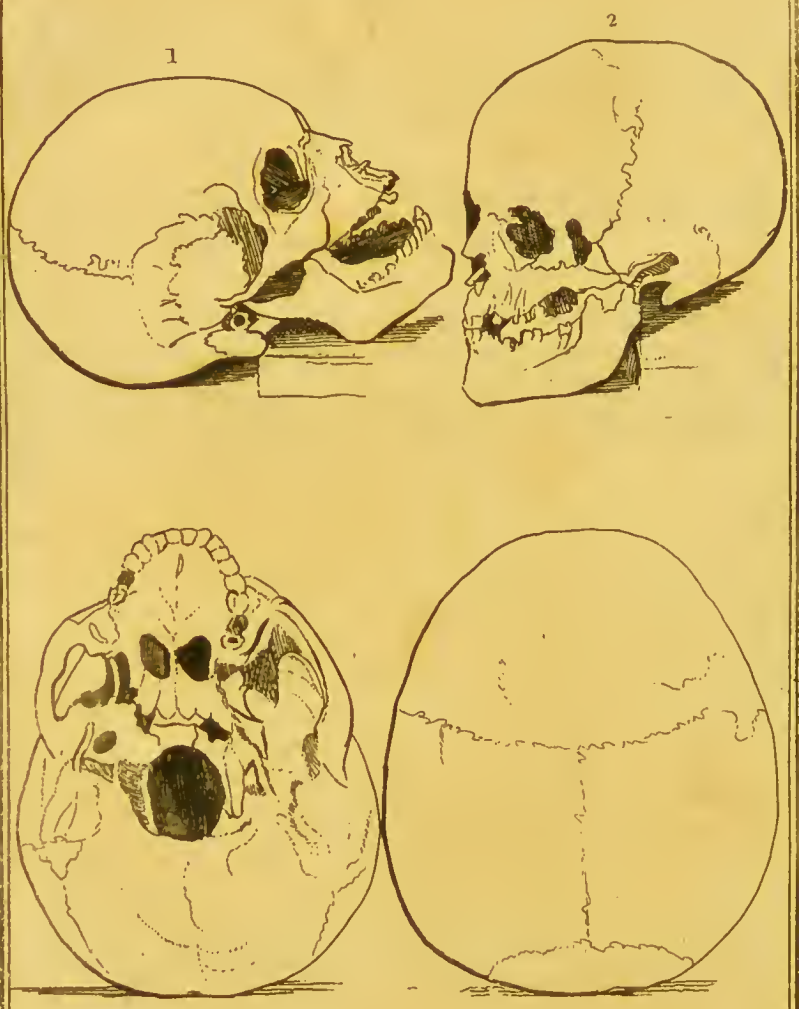
I.

SCULLS.—Profile I.——Profile II.—*See the Plate.*

The firſt profile, taken as a whole and compared with the ſecond, is too perpendicular, and bears upon it the indication of want of underſtanding and delicacy. But this defect is in ſome meaſure effaced by the chin, and by the angle which the noſe forms with the forehead. The obſerver will preſently diſcover, in the outline extending from the root of the noſe up to the crown of the head, the expreſſion of obſtinacy deſtitute of energy.

The



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The other profile is very different from the firſt. You diſtinguiſh in it the deſign of a great acquiline noſe, ſingular force in the pituitary ſinuſes of the forehead, much coarſeneſs in the lengthened under part of the face; little delicacy and reſerve; an air inſipid, harſh and inſenſible; a mixture of malice, cunning and ſtupidity.

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K.

SCULLS OF TWO OLD MEN.—*See the Plate.*

1. Is the ſcull of an old man who was beheaded; it is chiefly remarkable for the protuberances of the jugular bone, and its pointed, angular chin. The forehead is ordinary without being ignoble, and indicates quickneſs of conception.

2. Another head of a decapitated old man, whoſe ſcull is in itſelf of an extraordinary thickneſs. The outline of the forehead would be admirable, were it drawn with more truth and boldneſs. The eyes were probably very much ſunk; at leaſt the contour of the forehead leads one to think ſo; and ſuch eyes, combined with ſuch a forehead, always promiſe great penetration; they announce a mind firm, calm, piercing, and a diſpoſition to cunning.

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L.

REMARKABLE SCULLS.—*See the Plate.*

In order to extend, and the better to fix our phyſiognomical diſcoveries, it will be neceſſary likewiſe to ſtudy the ſcull in different poſitions; I here preſent one which is ſingularly remarkable.

Obſerve firſt of all in a ſcull, the form, the ſize and the relation of the whole; its greater or leſs reſemblance to the oval; the proportion of the height to the breadth in general.

In the poſition of the one before us, it is of an oblong form; viewed in front it would be of the ſmall ſpecies. The interval to the coronal ſuture is conſiderable.

Obſerve, in the ſecond place, the anterior curve which projects beyond the reſt of the ſcull: it is intereſting, and eaſy to unfold its meaning.

In this ſcull, at leaſt in the drawing, this curve is one of the leaſt expreſſive. Better arched, or more regularly bent, it would promiſe much more character, that is, greater energy and penetration.

Conſider, thirdly, the three ſutures, their curvature in general, and above all, their delicacy. I ſhall not yet undertake to explain their ſignification, but in the mean time, it may be conſidered as certain that nature is ever exact, ever true, even in her minuteſt details.

Finally,

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Finally, one ought to examine the under part of the head, the curve which reſults from that poſition, and in particular the cavity, the flatneſs, or the arch of that portion upon which the ſcull reſts.

In the one before us we ſhall diſtinguiſh:

a. The arch produced by the row of teeth; its pointed or flat form will mark to us weakneſs or energy.

b. The delicacy or coarſeneſs of the upper jaw.

c. The form and ſize of the aperture.

d. The thickneſs of the ſphenoid.

e. The maſtoidean apophyſes.

f. And chiefly the rugged face of the occipital bone.

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M.

DETACHED SCULLS.—*See the Plate.*

The forehead viewed from top to bottom preſents ſtill differences of another kind, and which are moſt ſignificant.

The language of nature, ſuch as I find it here expreſſed in theſe detached ſculls, in a ſingle part, in a ſimple ſection of the ſcull, appears to me clear and deciſive.

The man who perceives not here a ſubject of new diſcovery, may very poſſibly be amiable, reſpectable, uſeful to ſociety, a friend to humanity—but aſſuredly he will never be a phyſionomiſt. And, after all, is it abſolutely neceſſary that every one ſhould be ſuch?

The firſt contour is that of an ordinary man, who, without being ſtupid, riſes not however above the level of mediocrity.

The ſecond is the character of a very judicious man.

The third is drawn after a buſt of Locke.

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N.

HEADS WITHOUT FACES.—*See the Plate.*

The more we vary our obſervations on the human body, the more we ſtudy its contours under different points of view, the better ſhall we know, by means of theſe, the character and mind of man, and be able to determine the external ſigns of his faculties and of his activity.

Let any one draw the human figure in its natural ſize, in every poſſible poſition, were it only in ſilhouette; take it in front, or from behind, in profile, half-profile, or quarter profile—I am certain there might be derived from theſe drawings many new and important diſcoveries, which would lead to the knowledge of the univerſal ſignification of the ſtructure of our body.

I have

I have purſued the road which appeared to me the ſimpleſt; and, leaving the face entirely out, I have deſigned ſome heads which I know, and whoſe characters eſſentially differ.

For this purpoſe I have choſen three naked heads of very unequal faculties—and have been ſingularly ſtruck with their difference.

The firſt head is that of a man more aſſiduous in labour than prompt in execution; of a character calm, generous, ſenſible, firm and ſimple, of a ſound underſtanding, and profound genius. His memory is not very happy, he has a great deal of wit, but his ſallies are rather ſenſible than lively.

The ſecond is the head of a poet; but I perceive in it neither the calmneſs of reaſon, nor perhaps even that degree of judgment which is abſolutely neceſſary in order to determine and develope objects with ſagacity.

The third is that of an ideot. His ſunk neck, his form conſtrained, oval and pointed, form a ſhocking aſſemblage.

In examining heads ſtripped of the hair, I have always found that thoſe, which, viewed from behind, bend inwards like a circle towards the top, are to be placed in the firſt rank; thoſe whoſe form is flat, contain minds of the middling or even inferior order; finally, thoſe which terminate in a point, announce decided ſtupidity.

REMARK.

REMARK.

By Judgment, I mean the faculty of knowing and determining with accuracy the ſigns of relations and thoſe of differences.

By Reaſon, the faculty of knowing with preciſion the objects themſelves, and of diſtinguiſhing what in them is analogous or heterogeneous.

LECTURE XVI.

OBSERVATIONS ON SILHOUETTES.

THE ſilhouette of the human body, or of the face only, is of all portraits the feebleſt and the leaſt finiſhed; but, on the other hand, it is the juſteſt and the moſt faithful, when the light has been placed at a proper diſtance, when the ſhade is drawn upon a perfectly ſmooth ſurface, and the face placed in a poſition perfectly parallel to that ſurface. Such a copy is weak, for it preſents nothing poſitive, and gives only the exterior contour of half the face; it is faithful, for it is the immediate impreſs of nature, and bears a character of originality, which the moſt dextrous artiſt could not hit, to the ſame degree of perfection, in a drawing from the hand.

Nothing can be more imperfect than the portrait of the human figure drawn after the ſhade; and yet this portrait poſſeſſes much truth. This ſpring, ſo ſcanty, is for that reaſon the more pure.

The ſilhouette exhibits only a ſingle line of the figure which it repreſents. We ſee in it neither motion, nor light, nor colour, nor riſing, nor cavity: the eyes, the ears, the noſtrils, the cheeks, all this

this is loſt; nothing appears but a ſmall part of the lips; and this feeble ſketch is not the leſs, on that account, poſſeſſed of infinite expreſſion. We ſhall ſoon put the reader in a condition to form a judgment of it for himſelf; beſides, proofs of it have already been produced in the firſt volume.

It may be ſuppoſed, with the greateſt appearance of probability, that the ſhade of bodies firſt ſuggeſted the idea of the art of deſign, and of painting.

The effect which it produces is extremely limited; but, we repeat it, this effect poſſeſſes the higheſt degree of truth. No art comes near the truth of an exact ſilhouette.

Let any one make trial of it. Take a ſilhouette drawn with all poſſible accuracy after nature, then reduced upon oiled paper very thin and tranſparent; lay it over a profile of the ſame ſize, drawn by an artiſt of the firſt ability, and poſſeſſing all the merit of reſemblance; you will readily diſcover in theſe two objects, thus compared, very ſenſible differences.

I have frequently made experiments of this ſort, and always found that the higheſt perfection of art never preſents nature exactly; that it never hits either her eaſe or preciſion.

Energy and eaſe—theſe are the diſtinctive characters of nature. The artiſt who applies himſelf in preference to the expreſſion of energy, will introduce a degree of harſhneſs into his works: they will diſcover looſeneſs and want of preciſion if he ſtudy eaſe at the expence of energy.

It is neceſſary, then, to unite energy to eaſe; both the one and the other of theſe characters muſt be expreſſed with the ſame ſcrupulouſneſs, and the ſame fidelity.

Upon theſe principles, I adviſe artiſts who wiſh to repreſent the human form, to begin with ſilhouettes; to draw them firſt after nature, then copy them by the hand, and after that to compare, and retouch

retouch them. This is the road they ought to purſue; otherwiſe, they will hardly diſcover the grand ſecret of blending accuracy with eaſe.

Silhouettes have extended my phyſiognomical knowledge, more than any other kind of portrait; they have exerciſed my phyſiognomical feeling, more than the contemplation even of Nature, always varied and never uniform.

The ſilhouette arreſts the attention: by fixing it on the exterior contours alone, it ſimplifies the obſervation, which becomes by that more eaſy and more accurate—I ſay the obſervation, and conſequently alſo the compariſon.

The ſilhouette is a poſitive and inconteſtable proof of the reality of the ſcience of phyſionomies.

If it be true, from the conſent and feeling of all men, that a ſimple ſilhouette affords proof in favour of the character or againſt it, what muſt be the whole combination of the face, of the whole human form, animated by the expreſſion of the phyſionomy and geſture? If the ſhade alone be an unequivocal ſign of truth, what muſt the prototype itſelf be?

'But what can one poſſibly ſee in a ſimple ſilhouette?'

This is a queſtion which has already been put to me a hundred times, and will be a hundred times repeated. However, ſhew ſilhouettes to the perſons who raiſe this objection, and they will every one form a judgment of them, and that judgment will frequently be juſt.

In order to feel and to eſtabliſh the aſtoniſhing ſignificancy of a portrait drawn after the ſhade, it is ſufficient to compare a variety of ſilhouettes repreſenting perſons of an oppoſite character; or, what is ſtill better, cut out or draw fancy-portraits as unlike as poſſible; or, if you have already acquired a certain degree of ſkill in the art of obſerving, double a ſheet of blackened paper and cut out upon it a portrait from fancy, then ſpread out the ſheet, and

retouch with the ſciſſars one of the two profiles; and, at every change, conſult your eyes, or rather your feeling. Laſtly, you have but to draw ſeveral ſilhouettes of the ſame face, and to compare them with one another, and you will be aſtoniſhed at the different impreſſions produced by the ſlighteſt alterations.

I ſhall preſently lay before the reader a long ſeries of ſilhouettes, and endeavour to demonſtrate their expreſſion and ſignificance.

* * * * * *

Before we proceed, it may be of uſe to point out the beſt method of taking this ſpecies of portraits.

That which has hitherto been purſued, is liable to many inconveniences. The perſon who wants to have his portrait drawn, is too incommodiouſly ſeated to preſerve a perfectly immoveable poſition; the drawer is obliged to change his place; he is in a conſtrained attitude, which often conceals from him a part of the ſhade: the apparatus is neither ſufficiently ſimple, nor ſufficiently commodious, and, by ſome means or other, derangement muſt, to a certain degree, be the conſequence.

This will not happen when a chair is employed expreſsly adapted to this operation, and conſtructed in ſuch a manner as to give a ſteady ſupport to the head and to the whole body. The ſhade ought to be reflected on fine paper, well oiled, and very dry, which muſt be placed behind a glaſs perfectly clear and poliſhed, fixed in the back of the chair. Behind this glaſs the deſigner is ſeated; with one hand he lays hold of the frame, and with the other guides the pencil. The glaſs, which is ſet in a moveable frame, may be raiſed or lowered at pleaſure; both muſt ſlope at bottom, and this part of the frame ought firmly to reſt on the ſhoulder of the perſon whoſe ſilhouette is going to be taken. To-

ward

ward the middle of the glaſs is fixed a bar of wood or iron, furniſhed with a cuſhion to ſerve as a ſupport, and which the drawer directs as he pleaſes, by means of a handle half an inch long.

Take the aſſiſtance of a ſolar microſcope, and you will ſucceed ſtill better in catching the outlines; the deſign alſo will be more correct.

B.

EXPRESSION OF SILHOUETTES.

The ſilhouette is the impreſs of the character, but it does not always give this fully; it frequently expreſſes a great deal, and often alſo it catches only the leaſt characteriſtic traits.

I ſhall produce a multitude of examples to this purpoſe, and endeavour to eſtabliſh the concluſions which may be deduced with certainty, or at leaſt with probability, from the contours of the face.

By a ſimple ſilhouette to pretend to explain every thing, would be a piece of extravagance; and it would be equally ſo to refuſe it every kind of ſignificancy. However, ſuch has ever been the courſe men have purſued in matters of opinion; they embrace excluſively the affirmative or the negative; they fly always into extremes; all, or nothing.

I ſhall endeavour to avoid both theſe oppoſites; and ſhall neither aſſert that the ſilhouette explains every thing, nor that it is entirely deſtitute of ſignification. I ſhall judge according to the light I have, however imperfect it may be.

How far beings ſuperior to us may carry their diſcoveries, it belongs not to me to ſay. The contour of the face alone may to them perhaps be ſufficient in order to determine the form, the elaſticity, the vivacity, the energy, the mobility of the noſe, of the

mouth, of the eyes; perhaps they may be able to form a judgment, from theſe parts, of the whole of the character, of the real and poſſible paſſions; they may perhaps have the power of diſcovering in his ſimple ſilhouette the phyſical and moral capacity of man. There is no impoſſibility in this; nay, the thing is extremely probable, ſeeing it is certain, that the moſt ordinary men may acquire a certain degree of ſagacity in the knowledge of ſilhouettes. We ſhall ſee proofs of it.

That there are many ſilhouettes of which it is exceedingly difficult to form a judgment, I readily admit; thoſe which repreſent extraordinary men, frequently occaſion me much embarraſſment. But even thoſe ſilhouettes which are the leaſt marked, will never, from that, aſſume a ſtupid air, if they be originals endowed with ſuperior talents; nor an air of wickedneſs, if they be diſtinguiſhed by a great fund of goodneſs: you will miſtake at moſt that which in effect they are. Obſerve farther, that poſſibly the great qualities of the perſons in queſtion may be as little prominent as their ſilhouettes. Theſe qualities exiſt, but are not ſtrikingly apparent, and can be diſcovered only by a few confidential friends.

Still farther: a perſon of a very middling capacity, but favoured by circumſtances, ſhall have acquired the habit of acting, of writing, of ſpeaking, of ſuffering, in a manner that makes him diſtinguiſhed; but the fundamental character is always the ſame: he has not acquired by theſe the force and energy in which he is originally deficient.

Such caſes frequently occur; they increaſe the difficulty of the ſtudy of man; they retard, or at leaſt appear to retard, the progreſs of phyſiognomy. A multitude of examples might be quoted to this purpoſe; but examples are odious, and therefore I will not give offence to any one, in a Work deſtined more widely to diffuſe among men the ſpirit of univerſal love and benevolence.

Sometimes, alſo, the traits which expreſs a certain extraordinary quality, are graduated with ſo much delicacy, that it is difficult to render them with ſufficient fineneſs and preciſion.

There

There are faces which will not allow of the moſt trifling alteration in the ſilhouette; for, ſtrengthen or weaken the outline but a ſingle hair's breadth, and it is no longer the portrait you intended; it is one quite new, and of a character eſſentially different.

Phyſionomies the moſt courteous, the ſweeteſt, the moſt attractive, uſually loſe, in the judgments formed of them, only in proportion as they have loſt in the ſilhouette, through the fault of the drawer: the features which he has given them, either too tenſe, or too relaxed, make the ſimplicity, the candour, the rectitude, which characterize them, totally obſcure.

Laſtly, it is poſſible that the ſmall-pox, or ſome other accident, may have blunted, deranged, ſwelled, or contracted the contour of the face, to ſuch a degree, that the real character is no longer diſtinguiſhable, or at leaſt hardly to be deciphered. But, on the other hand, it is inconteſtable, and the friend of truth will be convinced of it by the examples I ſhall produce, that a ſimple deſign, taken from the ſhade, characterizes moſt faces with a truth which permits not the ſignificancy of ſilhouettes to be called in queſtion.

I could engage, and perhaps I ſhall yet undertake it, to place in oppoſition two ideal ſilhouettes which would inſpire, at the firſt view, the one averſion and contempt, the other confidence and eſteem: it is not neceſſary they ſhould be a Chriſt and a Belial in order to produce this contraſt.

This is what I had to ſay by way of introduction.

Let me now examine, 'What are the characters which the 'ſilhouette re-produces with the greateſt truth? Thoſe which it 'traces moſt diſtinctly and moſt poſitively?'

The moſt clearly marked ſilhouettes are thoſe which repreſent a man either very paſſionate, or very gentle; very obſtinate, or very feeble; a mind very profound, or very ſuperficial.

Haughtineſs and humility expreſs themſelves more clearly in the ſilhouette than vanity does. You diſcover in it, almoſt beyond the

the poſſibility of miſtake, goodneſs of heart, energy of ſoul, effeminacy, ſenſuality; and, above all, ingenuity. Superiority of genius depicts itſelf better in it than groſs ſtupidity; depth of judgment better than clearneſs of underſtanding. Creative genius is more apparent than richneſs of ideas, eſpecially in the contour of the forehead and of the bone of the eye.

Let me add ſome farther remarks both on ſilhouettes themſelves and the manner of obſerving them:

Firſt, then, I ſhall endeavour to claſs the lines which bound the face, and by which the expreſſion of it is determined.

Such are the perpendicular lines, whether relaxed or violently ſtretched; thoſe which incline forward, or which ſuddenly retire backward; lines ſtraight and weak; ſections curved, bent or undulated—of circles, parabolas or hyperbolas; thoſe which are concave, convex, cut ſhort or angular—cloſe, prolonged, compound, homogeneous or heterogeneous; in ſhort, thoſe which form a contraſt with each other. All theſe lines may be rendered with the utmoſt exactneſs by the ſhade; their ſignification is the moſt varied, the moſt preciſe, and the moſt poſitive.

There are diſtinguiſhable in every ſilhouette nine horizontal ſections:

1. The arch of the crown of the head as far as the root of the hair.

2. The contour of the forehead to the eye-brow.

3. The ſpace between the eye-brow and the root of the noſe.

4. The noſe down to where the lip commences.

5. The upper lip.

6. The two lips properly ſo called.

7. The

7. The upper, and 8, the under part of the chin.

9. The neck; and after theſe the hind-head and the nape of the neck.

Every one of theſe parts, conſidered in itſelf, is a character, a ſyllable, a word; frequently a deciſion, a complete diſſertation of Nature, ever faithful and ever true.

The character is ſo decided, when all theſe ſections are found in perfect harmony, that a clown, nay a child, will diſtinguiſh it; the more they are contraſted with one another, the more difficult it is to decipher the character.

A profile which is compoſed of only one ſpecies of lines, that is to ſay all the lines of which are equally concave or convex, ſtraight or tenſe; ſuch a profile is a caricature, or repreſents a monſter.

The fineſt and happieſt phyſionomies ſuppoſe a concourſe of different lines blended and aſſorted in a beautiful proportion.

Chiefly from the length or the breadth of the face, the whole of a ſilhouette combined ought to be judged of.

A profile, perfectly juſt and well-proportioned, ought to be equal in breadth and height. A horizontal line drawn from the point of the noſe to the extremity of the hind-head, provided the head be neither inclined forward nor bent backward, ought not to exceed in length the perpendicular line which extends from the ſummit, to the place which forms the junction of the chin with the neck. Every form which ſenſibly deviates from this rule, is an anomaly, either very happy, or very much the contrary.

More than any other kind of drawing, the ſilhouette facilitates this method of meaſuring and comparing the height and breadth of the head. If the length of the head exceed its breadth, and the contours be at the ſame time harſh and angular, much obſtinacy is

is to be expected. In the same disproportion, if the contour is at once lax and lengthened, it will indicate extreme weakness.

On the contrary, a head, which is broader than it is long, having a contour harsh, stiff, angular and distended, announces a formidable degree of inflexibility, which is generally accompanied with the blackest malignity. A contour lax and soft, is, in the same case, the infallible mark of sensuality, weakness, indolence, and voluptuousness.

I could say much more; but partly my materials are not sufficiently prepared, or will be found in the examples about to be produced; or may perhaps be reserved for a separate work. I shall therefore confine myself, for the present, to a single general remark, viz. That the silhouette expresses rather the natural dispositions, than the actual state of the character.

The parts which we have comprised in the second and third sections of the silhouette, are those which retrace most frequently, and with the greatest certainty, the judgment, the active and passive force of the man.

The nose particularly indicates taste and feeling; the lips gentleness or impetuosity, love or hatred.

The chin indicates the species and the degree of sensuality.

The neck, the nape, and the attitude of the head in general, indicate the feebleness, the firmness, the obstinacy, the rectitude of the character. In the summit of the head is discoverable less the force than the richness of the mind; in the hind-head you discover the changeable, irritable character, that which possesses energy and elasticity.

Again here are assertions which will appear very trifling, or very important.

In the eyes of the reader who looks for mere amusement, they will be trifling; but to the observer who is capable of judging for himself

himſelf, and who has a ſincere wiſh to correct and extend the diſcoveries I have made, they will appear important.

I think it is now time to proceed to the examples, which are to confirm and elucidate what has juſt been alledged.

It was impoſſible, and, indeed, the abundance of the ſubjects would not permit, to preſent my readers with a complete collection of ſilhouettes; much leſs ſtill to purſue an exact claſſification, nor even a certain order. However, what is in my power I ſhall furniſh.

To others I ſhall leave the labour of treating this ſubject more in detail; for, to elucidate it completely, it would require many volumes of ſilhouettes. It is far from an eaſy taſk; but the perſon who undertakes it, will render an eſſential ſervice to the ſcience of phyſionomies, eſpecially if he claſs the ſubjects as an impartial judge. He will do more than my faculties and my ſituation can ever permit me to perform.

IMPERFECT IMAGE OF A MAN, PRUDENT, ACTIVE, AND ENTERPRISING.—*See the Plate.*

The oppoſite Plate, which cloſes this introduction, is the imperfect image of a man prudent, active, and enterpr ſing. The expreſſion of his merit is leſs viſible in the forehead than in the ſingle contour, angular and abrupt, of the point of the noſe.

This remark will ſtill excite a ſmile; with all my heart. But I appeal to connoiſſeurs whether it is well or ill founded.

LECTURE XVII.

THE PRECEDING SUBJECT CONTINUED.

C.

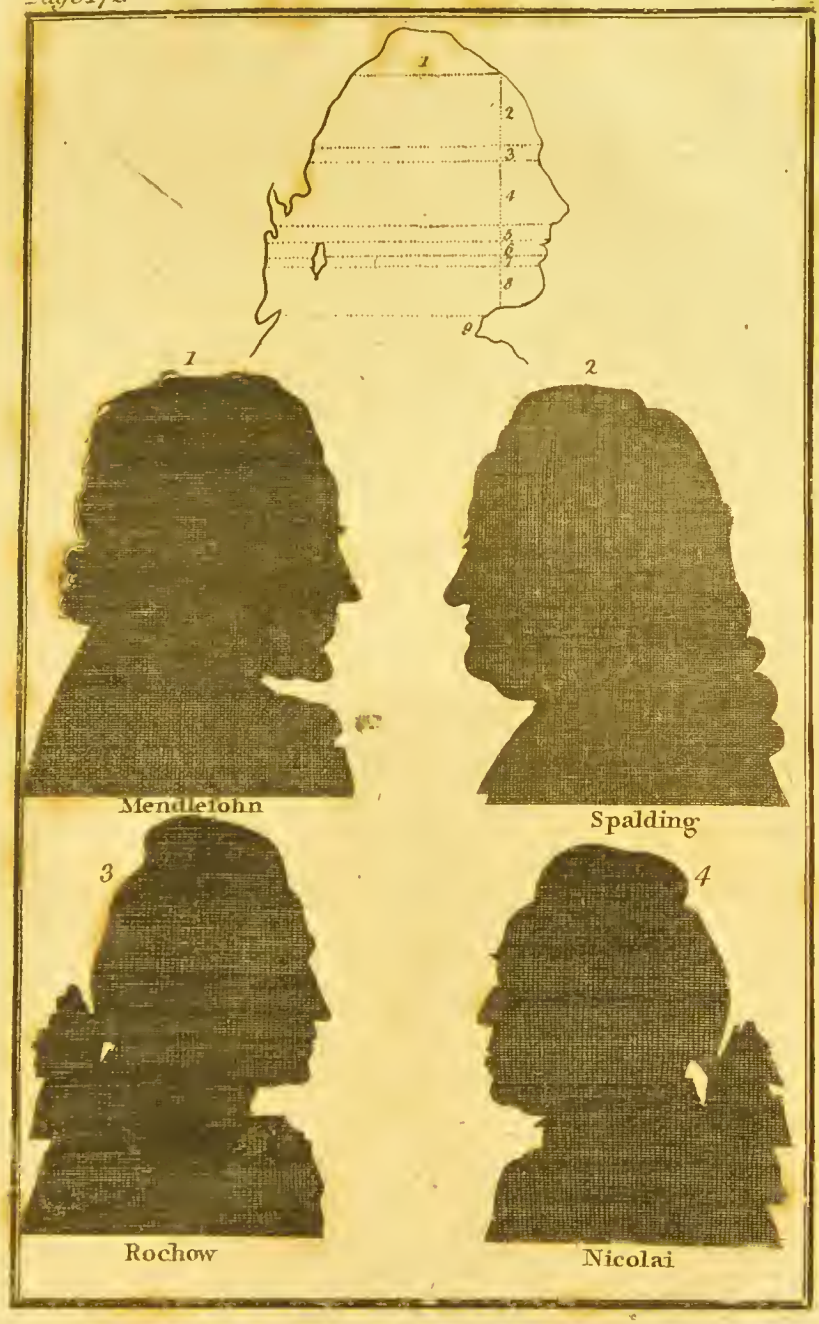
SILHOUETTES OF MENDLESOHN, SPALDING, ROCHOW, AND NICOLAI.—*See the Plates.*

HERE are four profiles of diſtinguiſhed perſonages: their ſuperiority of talents are well known, and it is extremely apparent in theſe ſilhouettes.

To be candid, no one will dare to pronounce them ſtupid, from theſe profiles; but if any one heſitates to do juſtice to fig. 4, it is from not having ſtudied the forehead. That arch conſidered by itſelf, particularly the upper part, announces alone more judgment than fig. 2, and fig. 3.

The phyſionomiſt will find the ſame impreſs in the ſtrongly marked contours which terminate the forehead; but I here ſpeak of *judgment*, and not of *good ſenſe*, nor of *reaſon*.

Fig.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1
Mendlefohn
2
Spalding
3
Rochow
4
Nicolai

1
2
3
4
5

Fig. 3, has more *good ſenſe* than the preceding one, a ſenſe prompt and juſt of what is true, much more ingenuity; but, I think, poſſeſſes leſs penetration.

Fig. 2, thinks clearly: his mind furniſhes him with ideas juſt and pleaſing; his actions are like his ideas; he introduces much elegance into his converſation and compoſitions; he not eaſily adopts new opinions.

The drawing of the forehead is not ſufficiently characteriſtic, but the noſe expreſſes the moſt exquiſite taſte.

In fig. 1, in the forehead and noſe, you diſcover depth and ſoundneſs of judgment.

The moſt ingenuous mouth is fig. 2, and after it that of fig. 3. The noſe of this laſt likewiſe announces moſt dignity.

D.

SILHOUETTES OF FIVE HEADS.—*See the Plate.*

Fig. 1. This is not a head of the firſt, nor even of the ſecond order; but certainly it is not an ordinary one. It riſes not to the ſublime. By the contour of the forehead, and that of the hind-head and of the whole under part of the profile, you may eaſily ſee, that this is beyond its reach. But the poſition and height of the forehead, as well as the contour of the noſe, evidently indicate ſolidity of judgment, candour, and taſte, an equal character, capacity, and a talent for poetry.

Fig 2. The contour of the noſe bears the infallible impreſs of a good underſtanding. The forehead, by its poſition rather than its contour, expreſſes the ſame thing. This face, in general, has traits more firm, more ſtrongly marked, than the preceding: it

announces likewiſe more penetration and force; but you do not diſcover in it, to the ſame degree, a poetical talent.

Fig 3. Is the weakeſt of the five, and yet it is by no means deſtitute of expreſſion or ſagacity. The noſe alone decidedly indicates ingenuity, judgment, and wit.

Fig. 4. A ſound judgment and a luminous mind, may be perceived in this, more than in all the preceding; it particularly poſſeſſes more calmneſs and dignity than fig. 3.

Fig. 5. Is ſuperior to all the others: the under part of the profile expreſſes moſt genius, a character more ardent, and at the ſame time more cool.

This deciſion appears contradictory; but, in my opinion, is not really ſo. Moſt lively people are all fire in what concerns themſelves, and cool to what is foreign to them.

In this profile, genius and warmth are depicted in the contour of the forehead, and in the eye-brow.

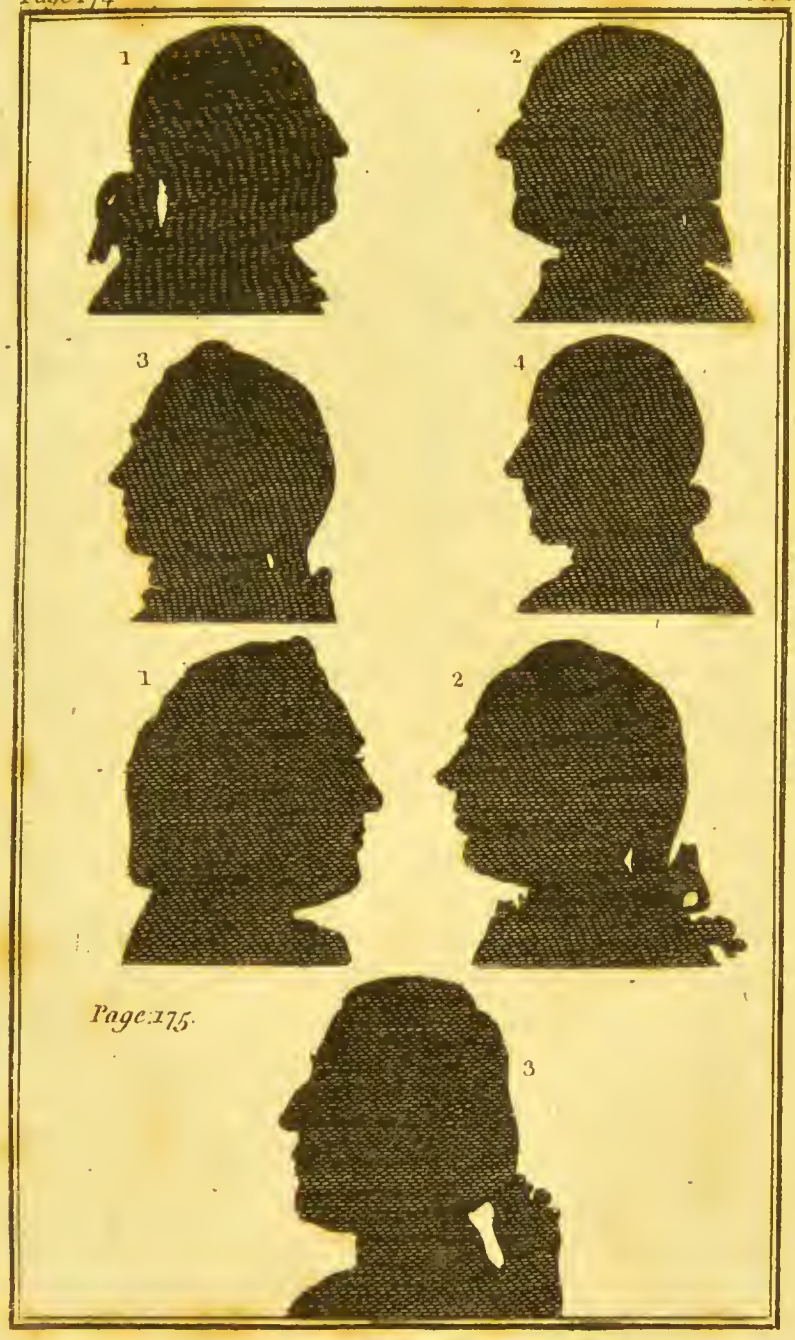
E.

FOUR PROFILES.—*See the Plate.*

It is altogether impoſſible that theſe four profiles ſhould paſs for ordinary. In common they have this, the under part of the face projects, and the upper retires.

The forehead, fig. 1, ſlopes backward more than all the others; fig. 2, a little leſs; fig. 3, ſtill leſs than fig. 2; and fig. 4, much leſs than fig. 3.

The firſt of theſe profiles has the fineſt proportions, but I would not allow to it either moſt penetration, or a creative genius. He has a ſound judgment; free from prejudice, he opens his heart to the truth, receives it, and turns it to account. More than all the other three he poſſeſſes taſte, or, if you pleaſe, a ſenſe of the beautiful;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3

tiful; he diſtinguiſhes himſelf by an indefatigable activity; he acts with prudence, and always with dignity.

Fig. 2. Is one of the moſt original heads I have ever ſeen; a genius properly ſo called, but who is ſcarcely capable of purſuing, or of diving to the bottom of his ſubject: he is, if I may be allowed the expreſſion, always in the air: he promptly ſeizes his object, and ſuffers it to eſcape him as eaſily. With a great deal of eloquence he wants the gift of perſuaſion. The noſe diſcloſes wit and ſenſuality. Take the whole contour together, it announces a character bold and enterpriſing, without marked energy.

Fig. 3. Has more natural goodneſs than the others; you diſcover it chiefly in the under part of the face; the upper indicates an exquiſite taſte for diſcerning the beauties of nature, of art, and of poeſy.

Fig. 4. Is the moſt profound and moſt penetrating profile; it diſcovers a ſpirit of reſearch and analyſis which forms a contraſt with fig. 2. It would be impoſſible for them to live long together. The ſage and compoſed diſpoſition of the one, could never agree with the petulant humour of the other. Fig. 1, and fig. 3, would, mean while, amuſe themſelves a little with their quarrels.

It is a remarkable ſingularity, that among twenty profiles of great men, there are nineteen in which the upper part of the face inclines backward, and the under projects; whereas this form of the phyſionomy is very rare in women, even the moſt diſtinguiſhed.

F.

THREE PROFILES.—*See the Plate.*

The profiles of fig. 1 and 2, will never be confounded in the ordinary claſs. But again remark, how much more the under part of the face advances than the upper.

The ſtraight and perpendicular line which bounds the under part of the face of fig. 1, denotes leſs genius than you perceive in the

the ſame part of the face of fig. 2; but you diſcover in it, more than in this laſt, a ſpirit of order and exactneſs.

The forehead of fig. 1, indicates that ſpecies of penetration which is connected with analyſis; it is not to be found in the forehead of fig. 2—but this laſt has more richneſs and invention.

I think I diſcern, eſpecially in the contour of the noſe, the diſtinctive mark of a great genius; the mouth, though ſomewhat effeminate, does not contradict this. In all probability, however, ſome of the expreſſion has been loſt in the drawing.

The profile, fig. 3. was to me a problem of difficult ſolution. I ſaw in it ſome originality, and at the ſame time a mixture of energy and weakneſs, of greatneſs and littleneſs. I therefore applied to a friend who was acquainted with the perſon repreſented by this ſilhouette, and the following is the account which he communicated to me.

'It is the portrait of a man thoroughly good and eſtimable, of a 'man lively and ardent, whoſe conduct was entirely open and dig-'nified. Naturally diſpoſed to ſenſuality, he acquired the power 'of reſiſting his propenſities. In ſocial intercourſe, he was gentle 'and agreeable. In adverſity, with which he was but too well 'acquainted, he appeared diſpirited, embarraſſed, and it might be 'ſeen that he gnawed the bit in ſecret. He practiſed as a phyſi-'cian with much ſucceſs, and notwithſtanding the infirm ſtate of 'his health, he followed his profeſſion with unremitting aſſiduity. 'He had more ingenuity than depth of underſtanding; a 'lively imagination, but ſomewhat affected. He was admirable 'in caſes where it was neceſſary to come to a prompt deciſion, 'and to hazard a bold ſtroke; and he diſtinguiſhed himſelf by per-'forming cures which ought to have obtained him a place in the 'moſt celebrated Univerſities.'

SILHOU-

HALLER

Page 179. Profile

G.

SILHOUETTES OF A MALE AND FEMALE.—*See the Plate.*

Two ſilhouettes, of which the originals are unknown to me, but which are not caſt in an ordinary mould.

Here, again, it is not only the form taken as a whole, but, in particular, that firm and manly noſe which determines the diſtinguiſhed character of the female.

In the profile of the man, the contour and the poſition of the forehead, and the under part of the face which projects forward, are the indications of ſuperior merit.

I recollect few phyſionomies, and the original, I am certain, produces this effect much more than the copy; I ſay, I recollect few phyſiononies which expreſs a character more manly, more decided, more open, and more eaſy, and on which a happier mixture of condeſcenſion and firmneſs, of frankneſs and circumſpection is diſcernible. I recollect few who unite to univerſal learning ſo much ability and induſtry. A pair ſo well aſſorted, is a kind of phenomenon.

H.

ALBERT DE HALLER.—*See the Plate.*

Among ſo many hundreds of ſilhouettes as I have ſeen and collected, here is one which is no leſs diſtinguiſhed among all others, than the original which it repreſents diſtinguiſhes himſelf amidſt the whole circle of the Literati. This, I ſuppoſe, no one will contradict.

I am able I think to demonſtrate that an ideot born, that a narrow, contracted mind, never had ſuch a profile, ſuch a forehead, or

ſuch

ſuch a noſe. Notwithſtanding, however, all theſe traits ſo deciſive, and ſo ſtrongly marked, no painter, no deſigner, has been able to give a perfect reſemblance of this uncommon man, either in front or in profile. As far as I know, we have not a ſingle portrait of him that is perfectly characteriſtic.

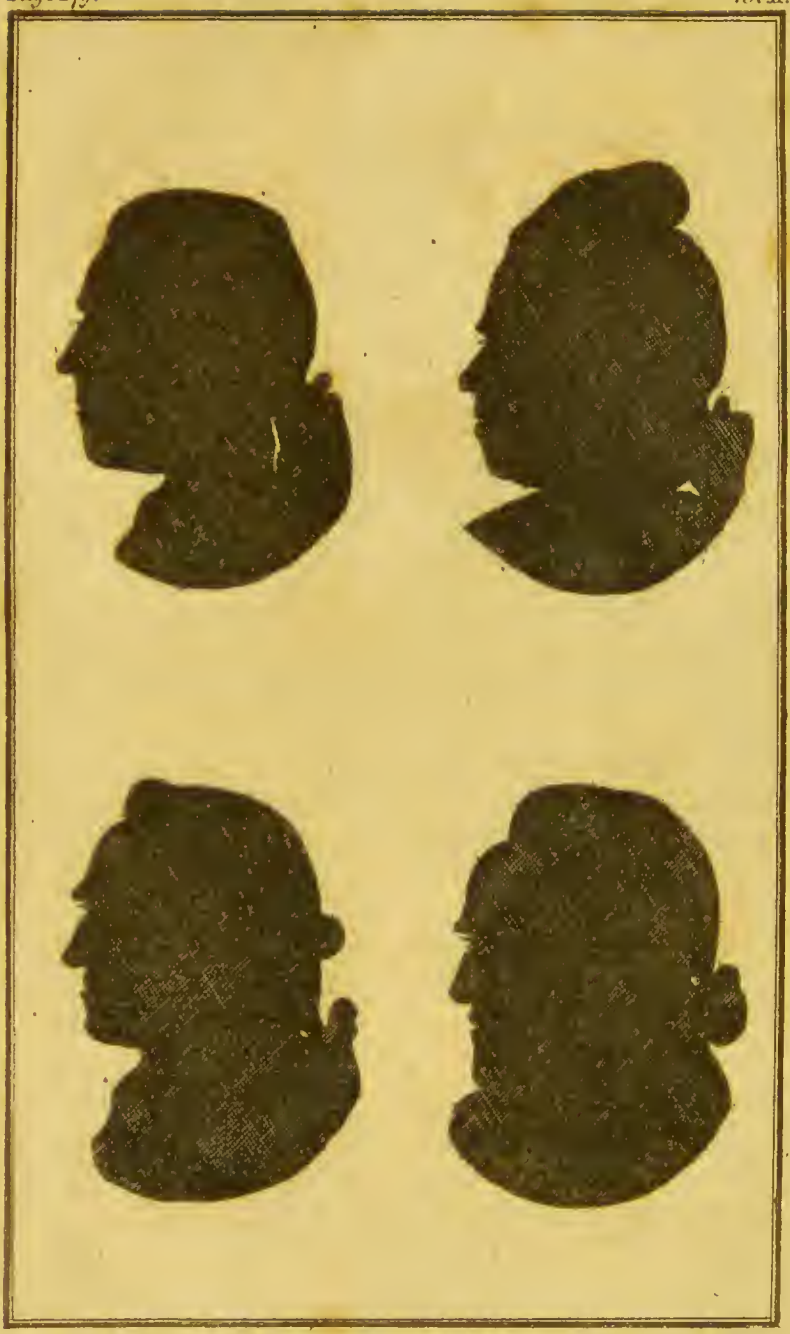
A luminous mind; order, preciſion and clearneſs of ideas; the talent of diſplaying them in their faireſt light; an imagination inexhauſtible, and capable of conveying a great deal in a few words; a memory vaſt and ſtrictly retentive; an energy uniformly ſupported, and the intimate perception of that energy; univerſal erudition, equally profound and ſolid; an application that has no example, equally remote from confuſion and reſtleſſneſs; prudence blended with dexterity; a ſpirit of calculation extending to every thing, with an accuracy to excite aſtoniſhment, and perfectly clear of pedantry; and, with ſo many great qualities, the higheſt degree of ſenſibility and attachment to all that is beautiful, noble, true, divine.

Theſe are ſome of the well-known and admitted traits in the character of this celebrated man, whoſe profile here preſents us only with the exterior contours of his likeneſs.

How little, and how much, does this ſingle line expreſs! With what force and what truth does it announce ſo many different qualities! Pay attention, above all, to the noſe, that diſtinctive trait of a luminous mind. A man may be very judicious without having this expreſſion. But wherever it is found, there alſo will be found judgment and wiſdom; unleſs theſe diſpoſitions have been vitiated or ſtifled, either by total neglect, or by ſome very extraordinary accident.

You may reſt aſſured of the truth of this, as certainly as that, among a thouſand perſons, there is not a ſingle one out whoſe noſe is placed between the two eyes. Had I never made a ſingle diſcovery in phyſiognomy, ſuppoſing me to have deceived myſelf in all my obſervations; at leaſt, for the truth of this I pledge myſelf.

In



I

In the ſecond place, the contour of the forehead, its poſition, and its relation to the chin, merit equally a ſerious examination.

From the lower part of the face you may form a judgment, that the indefatigable application of this illuſtrious ſcholar is not the effect of a mere buſtling and indeterminate activity, but of an aſſiduity ſage and reflecting, which purſues its object with perſeverance. The contour of the hind head indicates a certain degree of ſtiffneſs, which, in this character, ſeems to be the principle of his great application.

PROFILE OF HALLER.—*See the Plate.*

Oppoſite is a ſmall print of Haller's profile, one of the likeſt, or rather the likeſt of all, which have been produced of him.

The contour, the eye, the noſe, and the mouth, trace in it likewiſe ingenuity and the penetration of judgment; but, for my own part, I prefer the ſilhouette, which expreſſes leſs if you pleaſe, but expreſſes that little with more truth, juſtneſs, and preciſion. The tip of the noſe, and its whole contour, have evidently more delicacy, expreſſion and taſte in the ſilhouette; and the ſection of the forehead in this profile, preſents nothing near ſo ingenious as that of the ſilhouette.

I.

SILHOUETTES OF FOUR GREAT MEN.—*See the Plates.*

Theſe four profiles differ exceedingly from each other, but they all proclaim extraordinary faculties.

Germany places the originals in the higheſt rank of her great men; and, in effect, one muſt have a very low degree of phyſiognomical diſcernment, not inſtantly to diſcover in their traits ſuperiority of genius.

Fig. 1. The moſt ſublime and the moſt elegant of German poets.

The deciſion which an enlightened obſerver has pronounced upon this ſilhouette, I here preſent:

'The delicacy of the contour of this forehead (and in my opi-
'nion, the bone of the eye in particular) indicates a ſound judg-
'ment; the elevation above the eye, originality and ingenuity.
'The mouth indicates gentleneſs and preciſion; the union of the
'mouth with the chin, firmneſs. In the whole, there is the calm-
'neſs of peace, purity of heart, moderated deſires.'

Charmingly expreſſed!—I ſhall only add, that the upper part of this face ſeems peculiarly deſtined to be the ſeat of reaſon, as the under part to be that of imagination; in other words, I think I perceive in the upper part, taken ſeparately, the ſage rather than the poet; and in the under, conſidered apart, the poet rather than the ſage.

In the union of the parts, there is an eaſe which is powerfully ſignificant. The daring flight, the marvellous, the taſte which we admire in the works of this poet, are not to be found, I allow, in his ſilhouette: it is a little too much on the ſtretch below, probably the effect of a light badly diſpoſed. The more that the bones, or rather the more that the principal contours of the bones of the forehead, are acute, the more reaſon will the poet convey in his poeſy, but in proportion alſo the leſs imagery, colouring and invention. Imagination extends and dilates, judgment ſharpens and concentrates.

Fig. 2. The ſilhouette of a man diſtinguiſhed by ingenuity and uncommon penetration, and who, above all, is a great phyſiognomiſt.

Ingenuity,

Ingenuity, conſidered in itſelf, is a real quality; the quality of a penetrating mind, which ſeizes even the ſlighteſt ſhades of objects.

This faculty, like every other, may be abuſed. You admire it in Boſſuet, but deteſt it in the adverſary of the virtuous Fenelon.

The original of this portrait is one of the moſt acute obſervers I ever knew: mankind he has ſtudied with uncommon ſagacity. You perceive, of courſe, in his profile not ſo much a creative genius, as an exquiſite ſenſibility, and an aſtoniſhing addreſs in claſſing, combining and tranſpoſing, the objects which are diſcovered by his penetrating eye.

I ſpeak not of his moral character, and, in general, I ſhall, through the whole of my Work, be extremely circumſpect with regard to this; but I may at leaſt ſay, that I have ſeen the man whoſe image is under review; that I have felt the greatneſs and excellency of his heart, at moments which ſeemed to me deciſive.

Fig. 3. The original of this profile is not perſonally known to me; but here is the authentic account of him with which I have been furniſhed:

'A great mathematician, and a great phyſician; he has become both the one and the other without inſtruction, and without the leaſt ſmattering of a learned education. He is the honeſteſt ſoul alive; in the commerce of life he has all the ſimplicity of a child; he is gentle to thoſe who have offended him; gentle as an angel to thoſe who have deceived or even plundered him. I have ſeen him calm and tranquil the very day on which he was ſtripped of all his money. A character the moſt noble and the moſt diſintereſted!'

All ye who partake of delight to find in a corrupted and perverſe world hearts upright and generous, ſtop for a moment before the ſpeaking ſhade of this reſpectable being!

A juſt diſcernment, a reflective attention, much penetration and ſolidity; theſe it is impoſſible to overlook in the arch of the forehead, in the ſtrongly marked bone of the eye. Indulgent moderation viſibly hovers over that lip ſo full of ſweetneſs and half cloſed. Application and candour, without the leaſt degree of arrogance, in the lower part of the profile; clear and profound judgment in the upper.

Fig. 4. I have already characterized a ſilhouette of this head; I cannot preciſely determine which of the two has the greateſt reſemblance, as it is more than twenty years ſince I ſaw the great man whom they repreſent. Beyond the poſſibility of being miſtaken, the one before us indicates the ſpirit of reſearch, the talent of analyſing ideas, ingenuity, and elegance of taſte. There is not one of my readers, be he of what nation he will, who durſt ſay or think, 'that this might poſſibly be the profile of an ideot.'

No perſon will be diſpoſed to contradict us, when we affirm, That the arch of this beautiful forehead, that the ſharp bone of this eye, that the ſinking on the ſide of the eye, that the contour of this noſe, that this rapid tranſition from the noſe to the lip, that the elevation and form of the two lips, that the harmony of this whole, indicate a judicious man, who muſt look through ten thouſand, before he can find his equal.

The phyſiognomy is true, and its truth is inconteſtable. A ſingle exterior line is clearly poſſeſſed of infinite expreſſion; and if one line ſays ſo much, what muſt be the expreſſive power of a thouſand, all uniting in the ſame face, which we are able to retrace, obſerve, and ſtudy in ſo many different points of view?

K.

SIX SILHOUETTES MARKED BY LINES.—*See the Plates.*

I here place, in oppoſition, ſix ſilhouettes entirely different. In order to render this difference the more ſenſible, I have marked them

K

them by lines, which fix the relation of the principal parts of the profile, and the diverſity of their poſition.

I ſuppoſe that this method will ſatisfy ſuch of my readers as ſeek for inſtruction rather than amuſement; it will facilitate their obſervations, and will give them an idea of the poſſibility of one day reducing the ſcience of phyſiognomies to certain principles, at leaſt in part.

In how many different points of view, might one conſider the ſimple profile drawn in ſilhouette? How many varieties are furniſhed by the lines which interſect the profiles of the oppoſite Plates—varieties to which generally little or no attention is paid!

Firſt, I ſee in them the extent of the nine horizontal ſections which I have adopted, and which are diſtinguiſhable even in faces of equal ſize.

In the ſecond place, the unequal breadth, or the diverſity of the ſurface from the extremity of the hair of the forehead to the tip of the noſe. Particularly compare a. b. c.

Thirdly, the different curvature of the whole form of the face. In this view compare the profiles a. and e.

Laſtly, the inequality of each ſection taken ſeparately, and the different angles which each forms in particular.

The more effeminate the character is, I have remarked that the more crooked are the lines of the face, and the more the chin retreats; accordingly, this appears in the profile b. and yet more diſtinctly in c. However, let me not be miſunderſtood. A retreating chin is not the abſolute mark of a ſoft and effeminate character; it frequently conceals the moſt manly courage. In the firſt caſe, the contours of the upper part of the face are at the ſame time obtuſe and rounded, without any thing angular.

A projecting chin is always the ſign of a firm and prudent character, of a mind capable of reflecting, as you may diſcover, in part,

part, in the profiles d. and f.; or, to ſpeak in a clearer point of view, a prominent chin, provided it project not ſo violently as to reſemble the form of a handle, is an infallible mark of force and wiſdom.

A forehead whoſe arch without ſinuations is ſo ſmooth, ſo continuous, ſo obtuſe as in ſilhouette c. will never admit of an aquiline noſe; the contour of the noſe will be concave, and this concavity, and the circular contour near the bone of the eye, always ſuppoſe a retreating chin.

This is a ſtudy in which I have advanced but a ſtep or two, and I ſcarcely begin to catch and determine theſe different relations; but I foreſee, with a perſuaſion approaching to moral certainty, that a mathematical phyſiognomiſt of the next age will learn to determine the whole of a profile, from a given number of exact ſections, juſt as we know to determine the *abſciſſas* of a parabola from its *ordinates*, and the ſections of a parabola by the *abſciſſas*.

Nature is homogeneous and geometrical in all her operations and creations. Never does ſhe compoſe a whole whoſe parts are diſcordant; and as the progreſſion of the ſection of a circle or parabola is ever uniform, in like manner alſo we muſt ſuppoſe that the progreſſion of a ſection of the face, taken in its ſtate of reſt, is incapable of variation.

This idea, I foreſee, will ſhock ſome philoſophical readers whom I reſpect and eſteem, and to whom I am ready to allow a thouſand times more knowledge than I poſſeſs; but all the favour I aſk of them is, 'that before they run it down, they would employ a few 'years, as I have done, in making obſervations.'

It will, perhaps, hardly be granted me, that there are any means to determine mathematically the relations of which I have juſt been ſpeaking; undoubtedly the execution will be extremely difficult, even on the ſuppoſition of its being poſſible in theory. It will however, I hope, be admitted, 'That certain ſections of the 'profile being determined,' (and conſequently alſo the poſitions, and

and all the contours of the face, in whatever point of view you take them, provided that the profile itſelf preſent to us the line moſt eaſily to be found and determined) it will be admitted, I ſay, 'that certain ſections of the profile exactly given, abſolutely exclude ſuch other contours in the reſt of the profile; that accordingly ſuch a given ſection can admit only of ſuch a progreſſion; or, ſuppoſing this progreſſion ſuſceptible of variety, that it will be at leaſt always analogous to the firſt traits.'

Ye friends of truth, who obſerve Nature; ye who with me adore a Creator who determines all things!—decide not haſtily, but aſſiſt me in my reſearches. Preſume not to dictate laws to Nature; it is her province to ſpeak, and your's to hear.

Here I ſhall ſubjoin a few words reſpecting the ſignification of the ſix profiles placed oppoſite to Page 183:

a. The ſilhouette of a good young man, of an open character, a diſpoſition happily tempered, a ſound judgment, but without penetration properly ſo called. You perceive ſolidity in that face; he cannot be called timid, but he is not a man of enterpriſe. He has a ſtrong propenſity to ſenſuality, but poſſeſſes much ſelf-government in this reſpect.

b. The brother of the preceding, with a family air in the mouth. He is more reſerved than the other, nay, perhaps ſomewhat headſtrong. The forehead down to where it joins the noſe, is of a firmneſs bordering on obſtinacy; and though it wants preciſion, to judge of it by the part next the eye brow, it diſcovers however, or at leaſt promiſes, capacity, and eſpecially the talent of catching and conveying the beauties which ſtrike the ſenſes. The relation of the noſe to the mouth, and the convexity below the chin, exactly denote a careleſs mind, firm and reſerved in its operations.

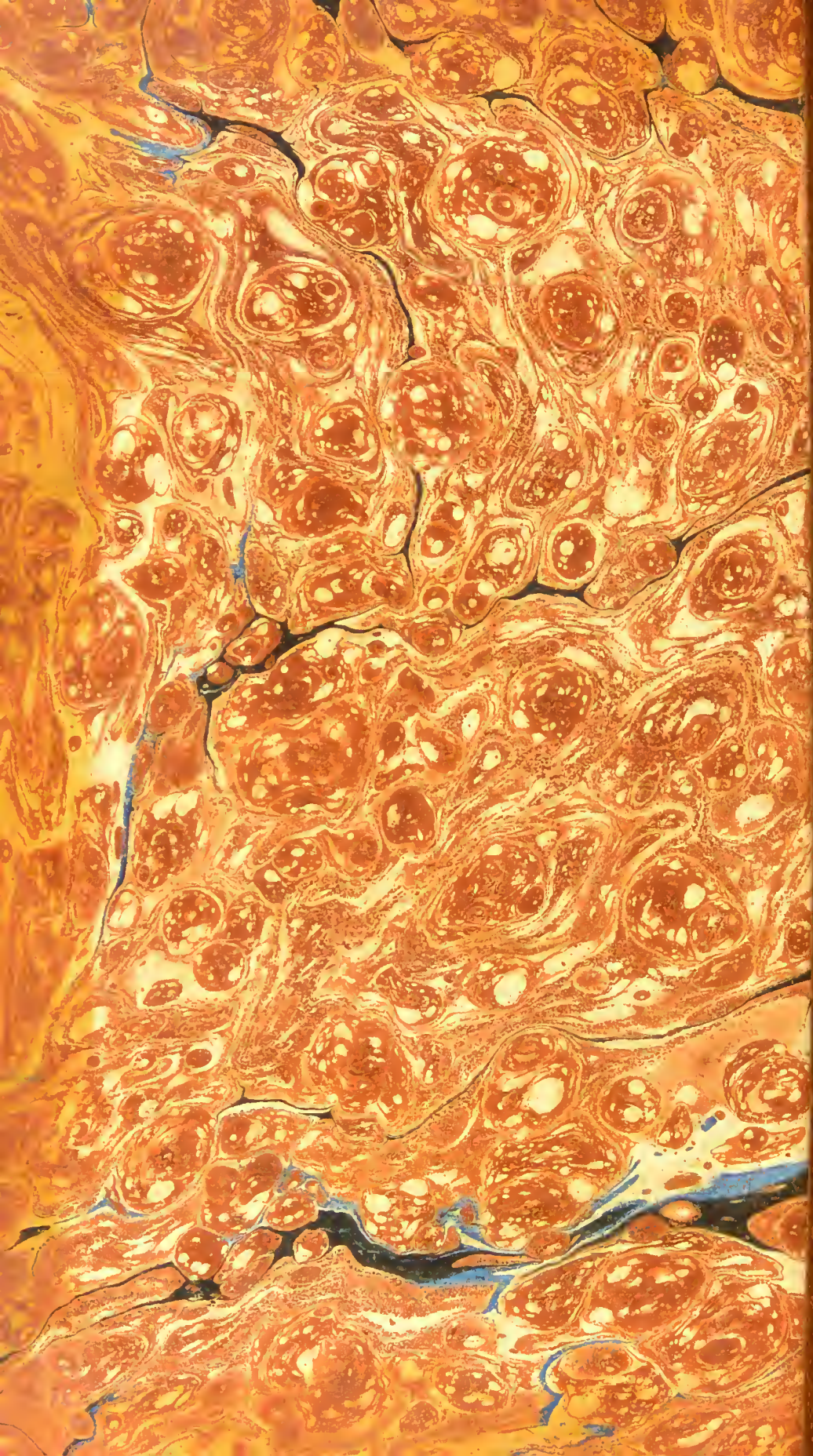
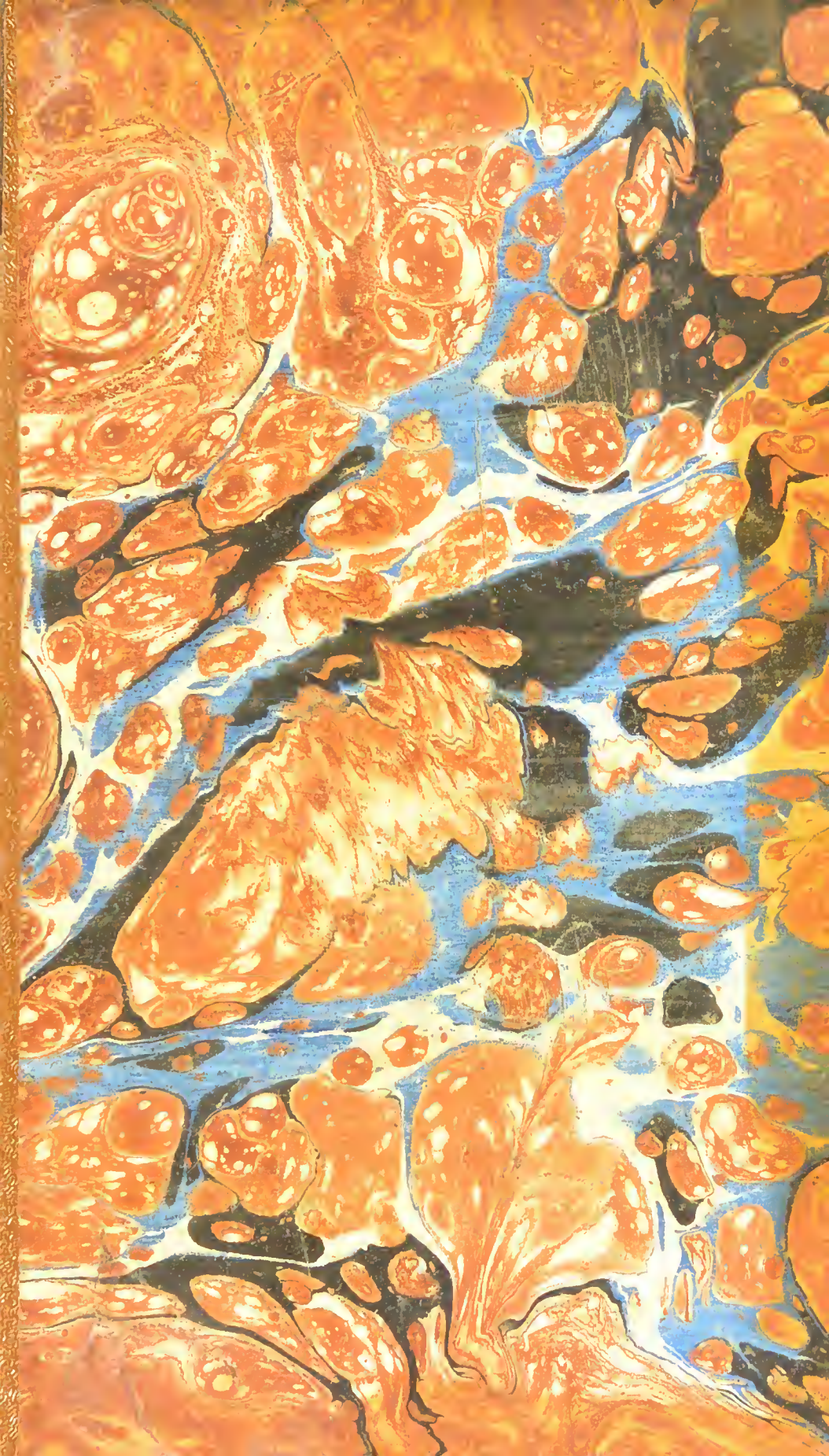
c. This face, it is certain, has not been drawn with ſufficient accuracy: ſuch as we ſee it, the impreſs of effeminacy, weakneſs, and obſtinacy, is clearly viſible, particularly that kind of obſtinacy which characteriſes weakneſs of mind, embarraſſment, and incapacity. However, I will not accuſe her of malignity, nor of meanneſs.

neſs. There are faces which gain in front what they loſe in profile; and this, perhaps, is one of that deſcription. This ſpecies of flat noſes frequently indicates an aptitude to receive the impreſſions of ſenſe: ſometimes they announce levity and careleſſneſs. If there be joined to theſe any other characteriſtic traits, they become the mark of a mind ſtupid or contracted.

d. From ſeeling and experience I preſent this as a happy phyſionomy, ſage, judicious, and ſincere; a fixed, ſteady, and firm character.

e. His judgment riſes almoſt to penetration. My conjecture is founded on the acute bone of the eye, and the exact contour of the chin, which ſupports, as this does, a turned-up noſe of ſuch a form.

f. Here I perceive not any great depth of judgment, but calmneſs of reaſon, circumſpection, candour, love of order, and perſevering activity.

LECTURE

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